

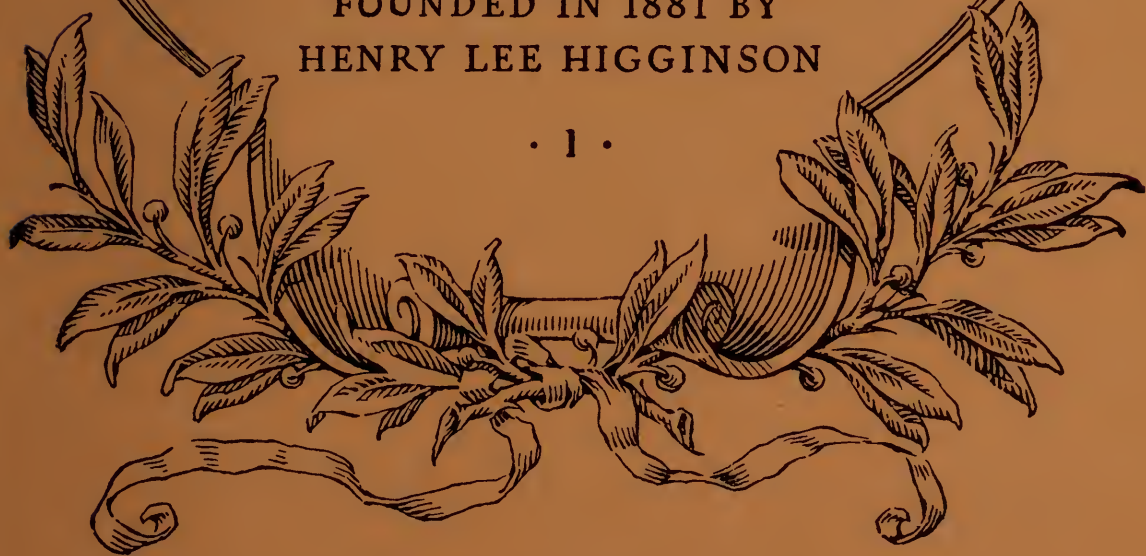
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with historical and descriptive notes by

JOHN N. BURK

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MOZART Symphony in G minor, K. 550

- I. Molto allegro
- II. Andante
- III. Menuetto: Allegretto
- IV. Allegro assai

STRAVINSKY . . . Canticum Sacrum, ad Honorem Sancti Marci Nominis,
for Tenor, Baritone, Chorus and Orchestra

Dedicatio

- I. Euntes in mundum
- II. Surge, aquilo (*with tenor solo*)
- III. Ad Tres Virtutes Hortationes
Caritas — Spes — Fides
- IV. Brevis Motus Cantilenæ (*with baritone solo*)
- V. Illi autem profecti

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SYMPHONY IN G MINOR (K. 550)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was composed in July, 1788, in Vienna.

The original orchestration calls for flute, 2 oboes, 2 bassoons, 2 horns and strings. Mozart subsequently added parts for 2 clarinets, and this version is used in the present performances.

THE G minor Symphony is cast as plainly as any symphony of Mozart in a pervasive mood and style. It is a strongly incisive music which attains its strength by deftness and concentration instead of by massive means.* The special coloring of the G minor Symphony is illustrated by Mendelssohn's retort to a declaration of Liszt that the pianoforte could produce the essential effects of an orchestral score. "Well," said Mendelssohn, "if he can play the beginning of Mozart's G minor Symphony as it sounds in the orchestra, I will believe him." (The Symphony begins with a delicate *piano* in the string quartet, the lightly singing violins supported by darkly shaded chords of the divided violas.)

The opening theme shows at once the falling semi-tone to the dominant which for generations seems to have been the composers' convention for plaintive sadness. (In Tchaikovsky's Sixth Symphony it reaches a sort of peak.) The melodic phrasing tends to descend, and to move chromatically. The harmonic scheme is also chromatic and modulatory. Conciseness and abruptness are keynotes of the score. The composer states his themes directly without preamble or bridge. The first movement could be said to foreshadow the first movement of Beethoven's C minor Symphony in that it is constructed compactly upon a recurrent germinal figure which is a mere interval; in this case, the falling second. The second theme is conspicuous by a chromatic descent. The development, introduced by two short, arbitrary chords which establish the remote key of F-sharp minor, moves by swift and sudden, but deft, transitions. Its strength is the strength of steel rather than iron, the steel of a fencer who commands

* Mozart dispenses altogether with trumpets and timpani, attaining contrasts by delicate adjustment within a limited orchestral plan. The first autograph indicated two oboes but no clarinets; later Mozart wrote out extensive parts for two clarinets, robbing the oboes of many passages and retaining the oboes principally for ensemble, as if to preserve a requisite touch of acidity. Editions are current with clarinets and without.

Tovey has this to say about the use of the horns: "Another point in the study of the small orchestra is the ingenious use Mozart makes in his symphony of two horns pitched in two different keys, both of them high; by which means he anticipates Berlioz in a device which doubles the normal number of notes possible in his time on the limited scale of the horn. Much of the surprising fullness of tone in the first movement and finale of this symphony comes from the fact that the horns are able to contribute to the harmony when in normal circumstances they would have to be silent."

the situation by an imperceptible subtlety, whose feints and thrusts the eye can scarcely follow. After pages of intensity, the music subsides softly to the last chord of its Coda.

The Andante states its theme, as did the first movement, in the strings, the basses giving another chromatic figuration. The affecting beauty of the working out has been praised innumerable times, Wagner comparing the gently descending figures in thirty-second notes to "the tender murmuring of angels' voices." Writers on Mozart have found harshness and tension in the Minuet — all agree that the Trio, in the major tonality, has no single shadow in its gentle and luminous measures. The Finale has a bright and skipping first theme; a second theme which shows once more the plaintive chromatic descent. Like the first movement, the last is compact with a manipulation which draws the hearer swiftly through a long succession of minor tonalities. The development of the movement (which is in sonata form) reaches a high point of fugal interweaving, the impetus carrying to the very end.

. . .

The form of the G minor Symphony is as clear as crystal; about its mood musicians have been at considerable variance. When Professor Tovey found in it "the range of passion," as the artist Mozart saw fit to express passion, he was concurring with an authority of traditional opinion. Against him may be set, surprisingly enough, the opinion of Berlioz, who, addicted as he was to emotional interpretations, found in this Symphony nothing more deep-felt than "grace, delicacy, melodic charm and fineness of workmanship." It is difficult, of course, for a listener accustomed to the lush music of two later centuries (outpourings never dreamt of in Mozart's philosophy) to project himself into the pristine simplicity of the 18th century and respond adequately to what was in its day taken as a new precedent in pathetic utterance. If one is to move discriminately within those smaller confines, receive what is fresh, personal and humanly revealing, one must surely familiarize oneself with the run-of-the-mill music of Mozart's time. Then only will Mozart's innovations, little matters of formal sequence, modulation or instrumental coloring, become immediately outstanding, as they were not only outstanding but startling to a listener of 1790. It has required a scholar like Georges de Saint-Foix to make himself so conversant with the style of Mozart's contemporaries that he could perceive in all its force "points where Mozart in the ardor of his subject was led to new boldness." That the G minor Symphony seemed in its day a radical expression of emotion can be readily confirmed by an examination of early commentaries. It will be interesting to review such commentaries through the century and a half which has followed the writing of the G minor Symphony.

Hans Georg Nägeli in his *Vorlesungen über Musik* (1826) took Mozart to task for his excessive melodiousness (*Cantabilität*) which, according to this writer, put a decadence of emotional ferment upon all music. Among all of Mozart's instrumental works Nägeli found only the piano concertos undistorted by this quality.

F. J. Fétis, reviewing the Symphony in Paris (*Revue Musicale*, May 11, 1828) wrote that, "although Mozart has not used formidable orchestral forces in his G minor Symphony, none of the sweeping and massive effects one meets in a symphony of Beethoven, the invention which flames in this work, the accents of passion and energy that pervade and the melancholy color that dominates it result in one of the most beautiful manifestations of the human spirit."

The Chevalier Georg Nikolaus von Nissen, who married Mozart's widow and wrote his first biography (published in 1828), there called the G minor Symphony "the expression of a moving and restless passion, a struggle, a combat against a powerful penetrating agitation."

In 1843 there appeared the biography by Alexander Dimitrievitch Oulibicheff in which this flowery writer of a flowery epoch wrote of the slow movement of the G minor Symphony as "the divine balm applied to the wounds of the soul" and said of the last movement, "I doubt whether music contains anything more profoundly incisive, more cruelly sorrowful, more violently abandoned, more completely impassioned, than the reprise of the Finale."

Richard Wagner, hearing the Symphony at a concert of the *Odeon* in Munich, perceived through a heavy and wooden performance, which he deplored, "a beauty so indestructible that even such mutilation could not obscure it." He found the Andante "exuberant with rapture and audacity" and "the beatitude of its last measures" reminded him of his favorite concept of "death through love." Wagner did not have occasion to describe at length the G minor Symphony, but he wrote thus of Mozart's symphonies in general with his usual clairvoyance in setting down the essential nature of an artist with a perception unobscured by the formal style of another epoch antipathetic to his own:

"The longing sigh of the great human voice, drawn to him by the loving power of his genius, breathes from his instruments. He leads the irresistible stream of richest harmony into the heart of his melody, as though with anxious care he sought to give it, by way of compensation for its delivery by mere instruments, the depth of feeling and ardor which lies at the source of the human voice as the expression of the unfathomable depths of the heart."*

While Wagner sensed and pointed out the universal beauty in Mozart, the era which Wagner dominated neither remembered nor performed Mozart to any appreciable degree.

* *Kunstwerk der Zukunft* (1860).



"CANTICUM SACRUM, AD HONOREM SANCTI MARCI NOMINIS,"
FOR TENOR AND BARITONE SOLI, CHORUS AND ORCHESTRA
By IGOR STRAVINSKY

Born in Oranienbaum, near St. Petersburg, June 17, 1882

Stravinsky's "Sacred Canticum in Honor of Saint Mark" was composed in 1955 and had its first performance at the Festival in Venice, on September 11, 1956. The *Canticum Sacrum* had its first Western performance on June 17, 1957, at the Los Angeles Music Festival. It was performed at the Berkshire Festival by the Boston Symphony Orchestra on July 21, 1957.

OPENING and closing with verses from the Book of Mark the Evangelist, the work is appropriately devoted to the patron Saint of Venice, where it was first performed. Jesus thus became the central figure of the text while its contemplation is fulfilled by quotations from the Old Testament. While working upon the score Stravinsky at first thought of calling it a "Concerto sacré," a "spiritual cantata based upon St. Mark."

Since he composed the *Symphony of Psalms* for this Orchestra in 1930, Stravinsky has several times turned to religious subjects. This, his latest work, makes use of different Psalm texts than those of the earlier work. It is less symphonic, has more and shorter sections in its duration of seventeen minutes, but it is interesting to note that the performing forces are similar: a full contingent of winds, without clarinets, the lower strings only (violas and double basses). It differs in the use of violas instead of cellos, and in the use of the organ and the solo voices.

The dedication to the city of Venice is for the tenor and baritone, with trombones. The tenor is given the second numbered section, the verse from the Song of Solomon. The baritone has also one solo number — the saying of Jesus on the strength of belief.

Dedicatio

Urbi Venetiæ, in laude Sancti sui Presidis, Beati Marci Apostoli.

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Dedication

To the City of Venice, in praise of its Patron Saint, the Blessed Mark, Apostle.

I

Euntes in mundum universum, prædicate evangelium omni creaturæ.
(Vulgata, Evang., secundum Marcum, XVI, 7)

I

Go ye into all the world, and preach the gospel to every creature.
(St. Mark, XVI, 7)

II

*Surge, aquilo; et veni, auster;
perfla hortum meum, et fluant aromata illius.*

*Veniat dilectus meus in hortum suum,
et comedat fructum pomorum suorum.*

*Veni in hortum meum, soror mea, sponsa;
messui myrrham meam cum aromatibus meis;
comedi favum meum cum melle meo;
bibì vinum meum cum lacte meo.*

*Comedite, amici, et bibite;
et inebriamini, carissimi.*

(Vulg., Canticum Canticorum — IV, 16, V, 2)

Awake, O north wind; and come, thou south;
blow upon my garden, that the spices thereof may flow out.

Let my beloved come into his garden,
and eat his pleasant fruits.

I am come into my garden, my sister, my spouse;
I have gathered my myrrh with my spice;
I have eaten my honeycomb with my honey;
I have drunk my wine with my milk:

eat, O friends; drink,
yea, drink abundantly, O beloved.

(Song of Solomon — IV, 16; V, 2)

III

CARITAS

Diliges Dominum Deum tuum ex toto corde tuo, et ex toto anima tua, et ex tota fortitudine tua.

(Vulg., Deuter. — VI, 5)

Diligamus nos invicem, quia charitas ex Deo est; et omnis qui diligit ex Deo natus est, et cognoscit Deum.

(Vulg., Prima Epistola Beati Joannis Apostoli — IV, 7)

SPES

Qui confidunt in Domino, sicut mons Sion; non commovebitur in æternum, qui habitat in Jerusalem.

Sustinuit anima mea in verbo ejus; speravit anima mea in Domino, a custodia matutina usque ad noctem.

(Vulg., Libr. Psalm — CXXV, 1; CXXIX, 1-5; CXXIV, 1)

FIDES

Credidi, propter quod locutus sum; ego autem humiliatus sum nimis.

(Vulg., Libr. Psalm — CXV, 10)

CHARITY

Thou shalt love the Lord thy God with all thine heart, and with all thy soul, and with all thy might.

(Deuteronomy — VI, 5)

Beloved, let us love one another: for love is of God; and everyone that loveth is born of God, and knoweth God.

(First Epistle of St. John — IV, 7)

HOPE

They that trust in the Lord, shall be as mount Zion, which cannot be removed but abideth for ever.

My soul doth wait, and in his word do I hope. My soul waiteth for the Lord more than they that watch for the morning.

(Psalms, King James — CXXV, 1; CXXX, 5-6)

FAITH

I believed, therefore have I spoken: I was greatly afflicted.

(Psalms King James — CXVI, 10)

IV

Jesus autem ait illi: Si potes credere, omniaabilia sunt credenti. Et continuo exclamans pater pueri, cum lacrimis aiebat: Credo, Domine; adjuva incredulitatem meam.

(Vulg., Ev. secundum Marcum — IX, 22-23)

Jesus said unto him, If thou canst believe, all things are possible to him that believeth. And straightway the father of the child cried out, and said with tears, Lord I believe; help thou my unbelief.

(St. Mark — IX, 22-23)

V

Ille autem profecti pradicaverunt ubique, Domino cooperante et sermonem confirmante, sequentibus signis. Amen.

(Vulg., Ev. secundum Marcum — XVI, 20)

And they went forth, and preached everywhere, the Lord working with them, and confirming the word with signs following. *Amen.*

(St. Mark — XVI, 20)

• •

An article by Robert Craft in *The Score and I. M. A. Magazine* (December 1956) attributes Stravinsky's "method of sustaining rapid movement and then stopping it periodically in order to allow the sound to clear" to his awareness of the acoustical properties of the Cathedral of St. Mark, a realization derived from an examination of music by composers more familiar with its spaces than he. The absence

of an antiphonal procedure in his score after the tradition of Gabrieli may be in part accounted for by the fact that the organ balconies have been declared unsafe.

"The *Canticum* has five parts," writes Mr. Craft, in a detailed analysis of the work. "Like the five domes of St. Mark's, the central part, or dome, is the largest. The other parts are balanced, in different ways: the first and fifth by their equal form and weight, the second and fourth, despite their formal and stylistic dissimilarity, by their constitution as movements with solo voice. The texts are taken from both Testaments in the Latin of the Vulgate Bible. Whilst all five parts do not amount to a single textual thesis, the words of the outer movements provide a unifying message in the Lord's command to 'preach the Gospel to every living creature.' The middle movements are related to this as architectural parts of the church to be preached. Love, in the second movement, is an Eden of appetites. It is followed in the third part by *Caritas*, which is the first in the trinity of virtues, and is in turn followed by *Spes* and *Fides*. The latter connects with the fourth movement and leads to St. Mark's words, 'Lord I believe, help Thou mine unbelief.' The Virtues are thus flanked on the *Caritas* side by prelapsarian love, and on the *Fides* side by the problem of belief.

"Correspondences can be drawn between the musical form and the subjects of the text. The first part tells the Lord's command, and the last part its fulfillment, that is to say, the future which has become the past. In correspondence to the text the first and last parts are exact retrogrades, suggesting, symbolically, future-in-past and past-in-future. The second part is a stylized lyric which, from the musical point of view, is correspondingly stylized in its classical formality and in its use of vocal and instrumental virtuosity and ornament. The third part's exposition of the Virtues is accompanied by a corresponding exposition of formal musical art in its essence, that is, at its source in counterpoint. In the fourth movement St. Mark's belief is dramatized. (The third and fourth movements are constructed from the same intervals, which may or may not be intended as a musical expression of their close relation of subject.) The chorus echoes the solo baritone as the congregation echoes the priest, or as the populace would echo the apostle. The style is antiphonal and incantatory, and in effect, equally liturgical. In the latter part of the movement the cries '*adjuva, adjuva*' are uttered by the solo voice, the self in isolation."

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ENTR'ACTE

THE PRIDE OF ALL THE PRIDES OF LIONS

By CYRUS W. DURGIN

(Reprinted from the Report of the Harvard Musical Association, February, 1957)

BACK in the old days, among all the prides of lions, there were three musical varieties: singers, pianists and fiddlers. Occasionally a cellist, too, and three times in recorded history a virtuoso of the double-bass. Composers? Oh yes, they were around, too, but they were persons who put notes on paper, mostly, and they didn't always roam with the performing lions.

Over the last century and something more, a new musical lion has come to range the jungle of professional, i.e., commercial, concert-giving. He is bigger, stronger, with a handsomer mane and a louder roar. He is the pride of all the prides, and he has all but put the other lions in the shade of the thickly-growing brush.

The new lion is the musical conductor, more especially the symphonic conductor, but operatic ones also are found among the breed. These lions at work make no musical sounds themselves, and the usual "conductor's voice" is bad, indeed, when inadvertently they happen to sing along with the music as it is being performed. For the most part, however, when they are heard it is in speech, as they admonish players at rehearsals, or ask the management for a raise. While in the pursuit of their art, conductors do not themselves make musical sounds but conjure them from others; they are all capable of producing music in one way or another. Only one, to my knowledge, ever had pretension to a true singing voice, however, and he was Georg—later Sir George—Henschel, first conductor of the Boston Symphony Orchestra.

Conductors have come out of several branches of music into the fierce light that beats upon what, for better or worse, we call "the podium." Some have been string players, like Charles Munch, Pierre Monteux, Serge Koussevitzky and Arturo Toscanini. Others have been pianists, like Hans von Bülow, Felix Mendelssohn and Karl Muck. Leopold Stokowski was an organist, Hans Richter primarily



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a horn player, and Arthur Bodanzky was a violinist in the Vienna Opera Orchestra.

Artur Nikisch, Willem Mengelberg, Anton Seidl, Felix Weingartner, Bruno Walter, Wilhelm Furtwängler, Sir Adrian Boult, Dimitri Mitropoulos, Clemens Krauss and Giorgio Polacco are of an increasing species who, variously and sometimes multivariouly talented, completed their formal studies and went more or less directly into conducting. Often the procedure was to obtain a job as opera repetiteur, working with solo artists as accompanist, directing the chorus and occasionally serving as an assistant conductor. From that lowly position, the eventual lion conductor worked up in the opera house and gradually branched out into symphonic music. Sir Thomas Beecham was an amateur before he became a professional, but a most precocious one. The story is that his wealthy, pill-manufacturing father hired an orchestra to practice upon when Master Thomas was but 10!

But whatever the different backgrounds, every conductor who has won his way to public eminence and the admiring respect of other musicians has shared a common attribute: the ability to make a large group of men play as he desires, and to "interpret" musical masterpieces in a personal manner. Sometimes that personal manner, paradoxically, is an accurate but impersonal treatment of a score. This has been, notably, a characteristic of Toscanini and Walter, in my time, and reportedly was the governing trait of the late Dr. Karl Muck. Because they devoted fanatic effort to make the music sound for itself as the composer wrote it down, impersonality became the personal way of their conducting.

Others, according to the mysterious ways in which Providence has given talent, have been men of powerful, even domineering musical personality who have their own individual ways of treating a score. These men are the ones who create "readings" of their own. Artur Nikisch was said to have been the first and most brilliant of the lot. His successors have included, outstandingly, Koussevitzky, Beecham, and, up to a point, Munch. No one ever performed Tchaikovsky, for example, as did Koussevitzky, and likely no one else will in the foreseeable future. The intensity of Koussevitzky's conducting of the Fourth, Fifth and "Pathetique" Symphonies, coupled with the deep, rich string tone he used to obtain and the somehow miraculously right tempi, was Tchaikovsky fully revealed. A unique experience.

Beecham has had his share of such individual success, with Mozart and Delius, and perhaps Handel. Stokowski has always had a magician's way with orchestral ensemble and a tone of purple satin dusted with gold. Munch, as we Bostonians well know, has no peer at re-creating the glittering conjurations of Berlioz, with the champagne-fizz of Roussel or the incense of Debussy, all in a tidy ensemble and

a light, clear French resonance. Since he is Alsatian, with Germany on his left and France on his right as he faces south (and he does face south), Mr. Munch also has his way very well with Brahms and Beethoven and Bach.

Opinion over the relatively opposed merits of the two principles of musical approach has differed, to a raging intensity, for many years. Very likely it never will cease. The problem cannot be resolved or abstract principle established. There is no one, all-inclusive answer as to which is right. In the end, you perceive it is a matter of the conductor's way and whether it appeals to you.

A colleague of mine, now long dead, was a Muck idolator and seldom could find anything to approve in the art of Koussevitzky. Another friend idolized Koussevitzky and found little in Toscanini. So it goes, while numerous conductors flourish in their own different qualities and command their own following among the public. In music, as in Heaven, very fortunately, there are many mansions!

I daresay those of us who can enjoy the finer attributes in many conductors are the luckiest of all. We have more enjoyment, more adventure. We can revel in the pleasures of Verdi, Puccini and Wagner as Toscanini conducted them, and yet find his Debussy tinny and dry, his Beethoven of wire-drawn intensity. We can salute Bruno Walter, today perhaps the supreme conductor of Mozart, for his soft flexibility, his attention to very fine detail and his subordination of it to the entire continuity of a work, his tonal sweetness. On the other hand we can consider that while Bruno Walter has a general superiority with all music of Germanic origin, with special competence in Mahler, the Russians, Italians and French he performs less well. There are few if any musicians who can play or sing the entire literature for their instruments with equal feeling for all composers, and I have yet to find a conductor who can tackle any item in the repertory with the assurance that he can give it superlative performance.

Musicians, after all, are human, too. Furthermore, the modern repertory a conductor is expected to have on tap is huge and of many styles. The sheer labor of learning the number of scores involved is tremendous. There is a good deal more than the casual public may think, as well, in the matter of style. If a conductor does not master, until it is second nature, the essential style of Bach or Mozart, or Brahms or Hindemith, or Ravel or Verdi, he may sweat over their music until doomsday without ever making it sound as it ought to sound. Style, after the sheer accuracy of note, time and rhythm, is the most important aspect of all music-making.

GARY GRAFFMAN was born in New York City October 14, 1928. His father, a violinist, had been in Russia a pupil of Leopold Auer and in this country served as Concertmaster of the Minneapolis Orchestra, later becoming Auer's assistant in New York. His son showed remarkable aptitude on the piano and at the age of seven, using a pedal extension, was accepted at the Curtis Institute of Music, where he studied with Mme. Isabelle Vengerova. He graduated in 1946, having already made appearances in public with orchestra and in recital. He won the first Rachmaninoff Fund Piano Contest in 1947, the Rachmaninoff Fund Special Award in 1948, and the Leventritt Foundation Award in 1949. He played Prokofieff's Third Concerto with this Orchestra on April 1, 1955.

CONCERTO FOR PIANOFORTE NO. 1 IN D MINOR, *Op.* 15
By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Brahms composed his First Concerto through the years 1854-58. It had its first performance at Hanover, January 22, 1859, with Joachim conducting, and the composer as soloist. A performance in Boston was announced by Theodore Thomas to be given on December 9, 1871, but was cancelled. The honor of the first performance in this city belatedly fell to Harold Bauer and the Boston Symphony Orchestra, on December 1, 1900. This was Mr. Bauer's first appearance in the United States. The same pianist repeated the Concerto at these concerts in 1914, 1920, and 1925. Artur Schnabel played it at the Brahms Festival in 1930, and Ossip Gabrilowitsch at the Brahms Festival in 1933. There was a performance by Myra Hess, April 15, 1932; by Rudolf Serkin, December 30, 1938; by Claudio Arrau, January 16, 1942; by Rudolf Firkusny, April 18, 1947; by Myra Hess, March 4, 1949; by Solomon, January 12, 1951; by Leon Fleisher, January 29-30, 1954; by Rudolf Serkin, January 20-21, 1956.

The Concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

IT MUST have been with an ever-present consciousness of the great things expected of him that the youthful Johannes Brahms labored upon his first venture into the orchestral field. The Brahms whom Schumann received into his arms and publicly named the torchbearer of the symphonic tradition was an obscure youth of twenty, and far from ready to meet the requirements of the prophecy which, under the caption "*Neue Bahne*," Schumann proclaimed on October 23, 1853. Coming after his ten years of virtual retirement from the literary arena, the pronouncement was the more sensational. The world, which has always contained a plentiful portion of skeptics, was told that one had come "who should reveal his mastery, not by gradual development, but should spring, like Minerva, fully armed, from the head of Jove. And now he has come, the young creature over whose cradle the Graces and heroes have kept watch. His name is Johannes Brahms." Schumann went further, and ventured to hope: "If he would only

point his magic wand to where the might of mass, in chorus and orchestra, lends him his power, yet more wondrous glimpses into the mysteries of the world of the spirit await us."

The Jove-born hero must have been more than a little appalled when this lofty obligation was publicly laid upon his sturdy but inexperienced shoulders. Schumann's sanguine predictions had been built upon nothing more tangible than a portfolio of piano pieces in manuscript. But the young pianist from Hamburg had always a stout heart. Indeed, he had in mind a symphony, and probably a sketch or two in his portfolio. Characteristically, Brahms proceeded with infinite care and labor, fully aware that the domain Schumann had pointed out as his inheritance was mighty in precedent, sacred in tradition. He was determined to do full justice to himself, his score, and the expectations of his kindly prophet.

Brahms would never have achieved his first Herculean labor — the labor which at last produced the D minor piano concerto — if he had not been armed with an indispensable weapon which was to stand him in good stead through life — rigorous self-criticism. So, when in 1854 he was ready to show three sketched movements of a symphony (the first even orchestrated) to Clara Schumann and others of his friendly advisers, probably not one of them was more aware than the composer that all was not yet well. He had cast his score into a transcription for two pianos, for ready assimilation, and frequently played it over with Clara Schumann or Julius Grimm. In this guise, the traits of the originally pianistic Brahms apparently asserted themselves. He seemed to be tending toward a sonata for two pianofortes, and yet the work was far beyond the range of the two instruments, as Grimm frequently pointed out. "Johannes, however, had quite convinced himself," so relates Florence May, Brahms' pupil and biographer, "that he was not yet ripe for the writing of a symphony, and it occurred to Grimm that the music might be rearranged as a piano concerto. This proposal was entertained by Brahms, who accepted the first and second movements as suitable in essentials for this form. The change of structure involved in the plan, however, proved far from easy of successful accomplishment, and occupied much of the composer's time during two years." The advice of his friend Joachim, who knew a thing or two about concertos, was often sought by Brahms. The original third movement of the projected symphony, having no place in a concerto, was laid aside and eventually used as the number "Behold all flesh," in the German Requiem. The Piano Concerto in D minor, which emerged in 1858 after these transformations, has every mark of the organism which is held aloft by a Herculean arm, through ordeal by fire and water, to final heroic metamorphosis.

No more masterful score has come from a comparative novice in

the symphonic and in the concerto field. The wilful composer conquers both media, welds them into one close-wrought texture. The piano speaks with a true orchestral voice — is identified rather than contrasted with the “tutti.” Gone is the easy give and take of Mozart’s concertos, the pearly cascades of piano virtuosity which Liszt had provided. Even the Beethoven of the Fourth and Fifth Concertos, in the slow movements of which piano and orchestra exchange comments in a thoughtful dialogue, was superseded, from the point of view of organic integration. “A symphony with piano obbligato,” Bülow called it — an axiom not to be taken too literally, for a concerto, formally speaking, it remained. It was not surprising that this bulky and formidable work should have repelled and antagonized many of its first hearers. Even the devoted Clara Schumann was compelled to admit a certain perplexity about the rugged and powerful first movement. “Strangely enough,” she wrote her young friend, “I understand why the first movement of the concerto still troubles you; it is so wonderful in detail, and yet the whole is not yet vivifying, though it inspires enthusiasm. But what is the reason of this? I cannot make it out.” The composer must have been taken aback by the cool initial reception of the concerto at Hanover, where he appeared as pianist under Joachim’s direction, in 1859.

He could hardly have expected a better fate when it was performed at Leipzig five days later, again with the composer as pianist, in the sacrosanct atmosphere of the Gewandhaus, where the well-groomed measures of the late Mendelssohn were still held inviolate. The audience was duly frigid. The first and second movements were received in ominous silence, and when at the conclusion two or three attempted to applaud they were promptly hissed down. When various Leipzig musicians pointedly refrained from so much as mentioning his new concerto to Brahms, it appeared that musical factionism was mustering a determined front against him. Ferdinand David alone among his acquaintances spoke to him openly and warmly of the work. The critic of the *Signale* gave the piece hard words, and spoke of it as “born to the grave.” Only the *Neue Zeitschrift** considered it its duty “to insist upon the admirable sides of the work, and to protest against the not very estimable manner in which judgment has been passed on it.” Brahms reported these dismal results in a letter to Joachim, describing the event as “a brilliant and decided failure.” That his beloved score, the result of years of struggle, had been received with the silence of unconcealed dislike, must surely have wounded him. But the doughty-spirited Brahms was far from crushed. “I believe it is the best thing that could have happened to me,” he wrote. “In spite of all this the concerto will please some day when I have improved its

* Then no longer Schumann’s organ.

construction. It makes one pull one's thoughts together and raises one's spirit."

The concerto made its way, though not too rapidly, into public favor. The composer played it with success in his native Hamburg, two months later. After its publication, in 1861, he played it in Carlsruhe, Oldenburg, Vienna, Bremen, Munich, Utrecht, Wiesbaden. When Clara Schumann played it at Leipzig in 1873, a slight thaw was observable. But a performance of January 31, 1895, showed a complete transformation in the Leipzig point of view. Brahms, then much venerated, was making his final public appearance at the Gewandhaus. He conducted while Eugen d'Albert played the two piano concertos. Leipzig took this substantial musical fare with every sign of enjoyment.

. . .

The fully developed and richly episodic first movement has impressed writers with its intensely dramatic, even tragic import. There is a long setting-forth of the principal theme by the orchestra before the piano makes its entrance in continuation of what the orchestra has introduced. The second theme, in a gentle and lyric F major, is contrasted in character, and seems to be the particular property of the piano, being announced by the soloist unaccompanied. There is a considerable development, a recapitulation in which the piano takes the lead in the initial theme, a recurrence of the second theme again by the piano alone, and a long coda.

The second movement (adagio, D major) was inscribed in the manuscript score, "*Benedictus qui venit in nomine Domini.*" This led Max Kalbeck to an interpretation, for he noted that the music had been drafted shortly after Robert Schumann's attempt at suicide by throwing himself into the Rhine. Kalbeck, remembering that Brahms had sometimes addressed Schumann as "*Mynheer Domine,*" read the Latin inscription as a reference to Schumann, and as Brahms' self-appointment as the custodian "blessed" with the artistic mission of the master. Others have found a less preposterous construction — an allusion to Clara Schumann, for Brahms wrote to her on December 30, 1856, in connection with the Concerto: "I am also painting a lovely picture of you; it is to be the Adagio."

The final movement is an orthodox rondo, an admirable example of the composer's elaborate structural working-out. The principal theme is at once stated by the piano and developed orchestrally. The second theme is likewise given to the piano solo. There are extensive developments and episodes, including a fugato by the orchestra, and a cadenza before the extensive coda. Donald Francis Tovey, whose analysis of this concerto is one of the most admirable he has written, answers those who have found the lilting quality of the Rondo out of keeping with the sombre first and second movements by pointing out "the immense energy of Brahms' main theme," and the genuine "symphonic power" in many of the pages which follow. Professor Tovey believed that the rondo of Beethoven's C minor Concerto "has had an extraordinarily strong influence" on this rondo, as also on the rondo of Joachim's Hungarian Concerto.

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CHARLES MUNCH, *Music Director*

The remaining concerts in the Wednesday evening series will be as follows:

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| December 11 | CHARLES MUNCH, <i>Conductor</i>
PIERRE FOURNIER, <i>Cello</i> |
| January 15 | PIERRE MONTEUX, <i>Conductor</i> |
| February 12 | CHARLES MUNCH, <i>Conductor</i>
MARCEL MULE, <i>Saxophone</i> |
| March 19 | CHARLES MUNCH, <i>Conductor</i> |
-

The remaining concerts in the Saturday afternoon series will be as follows:

- | | |
|-------------|--|
| December 14 | CHARLES MUNCH, <i>Conductor</i>
CLAUDIO ARRAU, <i>Piano</i> |
| January 18 | PIERRE MONTEUX, <i>Conductor</i>
LEONID KOGAN, <i>Violin</i> |
| February 15 | CHARLES MUNCH, <i>Conductor</i>
MARCEL MULE, <i>Saxophone</i> |
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VAUGHAN WILLIAMS Symphony No. 8, in D minor
I. Variazione senza tema
II. Scherzo alla marcia
III. Cavatina
IV. Toccata

I N T E R M I S S I O N

BRAHMS Symphony No. 4, in E minor, *Op. 98*
I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

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CONCERTO GROSSO, *Op. 6, No. 12, IN B MINOR*

By GEORG FRIDERIC HANDEL

Born at Halle, February 23, 1685; died at London, April 14, 1759

Handel composed his set of twelve *concerti grossi* for strings between September 29 and October 30, 1739. A notice in the *London Daily Post* on October 29 reads: "This day are published proposals for printing by subscription with His Majesty's royal license and protection, Twelve Grand Concertos in seven parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers two guineas. Ready to be delivered by April next. Subscriptions are taken by the author at his house in Brook Street, Hanover Square." The Concertos were published in the following April, and performed at the Theater Royal in Lincoln's Inn Fields.

THE last of the dozen *concerti grossi* for strings has an introductory largo of twenty bars, with broad chords and sonorous figures constantly alternating between the tutti and the concertino. The following allegro, the longest movement, is the only fast one in a work which moves throughout with an ample, comely style. Even here, we have brightness and grace rather than excessive speed. The slow movement, *Larghetto e piano*, is a typical Handelian air in $3/4$ which is varied in turn in the bass and treble with flowing eighth notes. A largo of seven bars is a broadening of the foregoing mood and a prelude to the final fugal allegro in a constant buoyant rhythm.

In 1739, twenty years after Bach composed his Brandenburg concertos, Handel in London wrote these *concerti grossi*. Both composers based their style upon Italian models, whence instrumental music all derived at that time. Both knew their Corelli and Vivaldi: Handel had consorted with the former at Rome, and Bach had carefully copied the works of the latter. Yet it takes no dissertation to show how very different are the orchestral concertos of the *Capellmeister* at Cöthen, and the magnificent musician then so familiar in London's theatres, who may almost be said to have composed before his public. Purists have praised the carefully wrought three movement form of Bach to the detriment of Handel's in four or six movements, "oscillating between the suite and the sonata, with a glance toward the symphonic overture. It is this for which the theorists blame him," writes Romain Rolland,* one of Handel's most persuasive champions, "and it is this for which I praise him. For he does not seek to impose a uniform cast on his thoughts, but leaves it open to himself to fashion the form as he requires, and the framework varies accordingly, following his inclinations from day to day. The spontaneity of his thought, which has already been shown by the extreme rapidity with which the *Concerti* were composed — each in a single day at a single sitting, and

* "Handel" by Romain Rolland, translated by A. Eaglefield Hull.



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several in a week — constitutes the great charm of these works. They are, in the words of Kretzschmar, grand impression pictures, translated into a form, at the same time precise and supple, in which the least change of emotion can make itself easily felt. Truly they are not all of equal value. Their conception itself, which depended in a way on mere momentary inspiration, is the explanation of this extreme inequality."

Indeed, Handel turned out his concertos with great fluency. Besides the twelve *concerti grossi* there were six with wind instruments, haut-boy concertos they were called, and three sets of six with organ, mostly composed in this period which was profuse in operas and oratorios ("Saul," "Israel in Egypt," and his setting of Dryden's "Ode for St. Cecilia's Day" were of 1739). Concertos were looked for and applauded between the parts of the oratorios, Handel presiding at the organ, or clavicembalo. Other musicians lost no opportunity to make use of them at their performances, and Charles Burney said of Handel's organ concertos: "public players on keyed instruments, as well as private, totally subsisted on these concertos for nearly thirty years." The composer published the *concerti grossi* by subscription in the following year — "at two guineas the twelve," wrote Burney.

How the musicians were placed at a typical Handelian performance may be reconstructed from old prints and descriptions. Handel presided at the harpsichord, establishing the tempi with his thorough-bass. Grouped about him, and directly under his eye, were the soloists, called the *Concertino*, consisting in the *concerti grossi* of two violins and 'cello, who in turn must control the body of the orchestra, the *ripieno* or *concerto grosso*, for these players were directly behind the seated Handel. Romain Rolland (with Volbach) saw a possible advantage in this arrangement. "In place of the quasi-military discipline of modern orchestras, controlled under the baton of a chief conductor, the different bodies of the Handelian orchestra governed one another with elasticity, and it was the incisive rhythm of the little Cembalo which put the whole mass into motion. Such a method avoided the mechanical stiffness of our performances. The danger was rather a certain wobbling without the powerful and infectious will-power of a chief such as Handel, and without the close sympathy of thought which was established between him and his capable sub-conductors of the *Concertino* and of the *Grosso*."

"It is this elasticity which should be aimed at in the instrumental works of Handel when they are executed nowadays."

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SYMPHONY IN D MINOR, No. 8

By RALPH VAUGHAN WILLIAMS

Born in Down Ampney, Gloucestershire, October 12, 1872

Vaughan Williams' Eighth Symphony was first performed on May 2, 1956 in Manchester, England, by the Hallé Orchestra under the direction of Sir John Barbirolli, to whom it is dedicated. It has been performed in this country by the orchestras of Philadelphia, Cincinnati, Cleveland, and Dallas.

The orchestration is as follows: 3 flutes and piccolo, 2 oboes, 2 clarinets, 3 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, and the following percussion: side drum, bass drum, triangle, cymbals, vibraphone, xylophone, glockenspiel, tubular bells, tuned gongs in D, E, and A, celesta, 2 harps, and strings.

THE first movement the composer calls a "Fantasia"; the second, the Scherzo, is for wind instruments only; the third, the Cavatina, for strings only. The last movement, which the composer calls "Toccata (*colle campanelle*)," utilizes the percussion *in extenso*. Dr. Ralph Vaughan Williams furnished a description of his symphony for the magazine "Music and Musicians." The notes, copyrighted by the composer and his publisher, the Oxford University Press, are here quoted in brief form.

"The Symphony is scored for what is known as the 'Schubert orchestra,' with the addition of a harp. Also there is a large supply of extra percussion, including all the 'phones and 'spiels known to me. The first movement, the Fantasia, is *variazione senza tema* — variations without a theme. It has been nicknamed 'seven variations in search of a theme.' There is, indeed, no definite theme. The opening section contains only a few isolated figures which are developed later, but that is all. Three 'figures' are treated more or less in the variation style. I understand that some hearers may have their withers wrung by a work being called a symphony when its first movement does not correspond to the usual symphonic form. . . . It may perhaps be suggested that, by a little verbal jugglery, this movement may be referred to the conventional scheme.

"The second movement, the Scherzo, is as its title suggests for wind instruments only: flute, piccolo, two oboes, two clarinets, three bassoons (third ad. lib.), two horns, two trumpets, and three trombones. . . . There is no complete recapitulation of the Scherzo, its place being taken by a short stretto and a few bars of coda. I think I may claim a precedent for this idea of the truncated recapitulation — in the third movement of Brahms's Clarinet Quintet."

The third movement, the Cavatina for strings alone, opens with a cantilena for the cellos and later the violins. There is a second section in triple time which concludes with a cadenza-like passage for the solo violin. There is a recapitulation.

“The fourth movement (Toccata), besides full strings and wind, commandeers all the available hitting instruments which can make definite notes, including glockenspiel, celesta, xylophone, vibraphone, tubular bells and tunable gongs. These last are *ad. lib.* — according to the score they are ‘not absolutely essential but highly desirable.’ After a short, rather sinister exordium the trumpet gives out the principal theme, surrounded by all the tunable percussion. There are thus two sections, each of which is repeated by full orchestra. Then comes another tune, given to the strings and horns. This returns us safely to the principal theme — indeed, we shall soon discover that this movement is a modified rondo.” The symphony ends with a reference to the opening of this movement which Dr. Vaughan Williams calls a “sinister exordium.”

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ENTR'ACTE

VAUGHAN WILLIAMS' "MUSICAL AUTOBIOGRAPHY"

AS A contribution to “Ralph Vaughan Williams, A Study” by Hubert Foss (George A. Harrap & Co., Ltd.), the composer has provided a chapter with the above title. The account is characteristic of him — conversational, completely unpretentious, with a kindly humor as he touches upon the teachers and the companions he has known through the years of his musical growth. He dwells upon his early ineptitudes, his chance encounters, in such a way that a reader who had not heard his music would have the picture of a good-natured English amateur who has spent a good part of his life taking lessons in rather haphazard sequence, and made of music a sort of full-time hobby. To know his music is to realize that these are apparent truths which conceal a deep purposefulness, an intense devotion, a sturdy and self-reliant individuality. To tell the whole truth would have required a burst of self-revelation quite impossible from an Englishman of good taste, who prefers simply to compose in his own way and, excepting for a bit of parenthetical jocularly, to allow his music to speak for itself.

He begins with his first musical contact as a child with no claims to special talent:

“My first teacher in musical theory was my aunt, Miss Wedgwood. When I was about six I wrote a pianoforte piece, four bars long, called, heavens knows why, ‘The Robin’s Nest.’ It was shown to some musical visitors, and my sister heard one of them say, ‘Has he learnt

any thorough bass?' My sister and I pondered for long over what thorough bass could be. Of course, it never occurred to us to ask. However, soon after this my aunt took me through a book which I still have, called *The Child's Introduction to Thorough Bass in Conversation of a Fortnight between a Mother and her Daughter aged ten years old* (London, printed for Baldwin Cradock and Joy, 14, Paternoster Row, 1819). Here is a specimen from Conversation 8:

Mary. Mama, have I anything more to learn about the chord of the seventh?

Mother. Yes, you already know how a simple chord of the seventh is formed, but you are also to learn that there are four different kinds of sevenths.

"I had been taught pianoforte, which I never could play, and the violin, which was my musical salvation. I remember as if it were yesterday, when I was about, I think, seven years old, walking with my mother through the streets of Eastbourne and seeing in a music shop an advertisement of violin lessons. My mother said to me, 'Would you like to learn the violin?' and I, without thinking, said 'Yes.' Accordingly next day a wizened old German called Cramer appeared on the scene and gave me my first violin lesson."

He took his violin to school with him and played it in the school orchestra. A visiting piano teacher brought him the "Bach Album" in the Novello edition and opened his eyes and ears to a composer he had somehow missed. "Of Bach I then knew nothing, and I imagined vaguely that he was like Handel but not so good. This Bach album was a revelation, something quite different from anything I knew, and Bach still remains for me 'in a niche by himself.'"

His piano lessons equipped him for home performance.

"My brother, sister, and I were encouraged to play pianoforte duets from funny old volumes containing choruses from *Messiah* and *Israel*, which I loved, and arias from *Don Giovanni* and *Figaro*, which bored me, though I have to admit that we played the Overture to *Figaro* at about $\text{♩} = 50$, my aunt complaining that it was the fashion to play it much too fast."

At Charterhouse, he composed a trio with a "principal theme distinctly reminiscent of César Franck, a composer whose name I did not even know in those days, and whom I have since learned to dislike

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cordially. . . . I remember that after the concert James Noon, the mathematical master, came up to me and said in that sepulchral voice which Carthusians of my day knew so well, 'Very good, Williams, you must go on.' I treasured this as one of the few words of encouragement I ever received in my life!"

Leaving Charterhouse in 1890, he entered the Royal College of Music, where he came under the guidance of Sir Hubert Parry. "I was quite prepared to join with the other young students of the R. C. M. in worshipping at that shrine, and I think I can truly say that I have never been disloyal to it. Perhaps I can no longer, owing to the weakening digestion of old age, swallow Parry's music whole, as I did then; but I still thrill to the magnificence of *Job* and *De Profundis*, and I hereby solemnly declare, keeping steadily in view the works of Byrd, Purcell, and Elgar, that *Blest Pair of Sirens* is my favourite piece of music written by an Englishman." Parry gave him a sense of independence, and forced upon him, to his subsequent gratitude, the *Appassionata* Sonata and the last quartets of Beethoven.

Vaughan Williams seems always to have acquired more from listening to music or studying scores than from teachers:

"During the intervening summer holidays one very important thing happened. I went to Munich and heard my first Wagner opera. We found that *Die Walküre* was down for that evening. The opera, we were told, would start at seven, so at six o'clock we sat down to have a preliminary meal. Hardly had we started when the waiter rushed in — he had made a mistake — on a Wagner *Abend* the Opera started at six. The rest decided for dinner, but I, like the hero of a novel, 'left my food untasted' and rushed off to the Opera House. I arrived just in time to hear that wonderful passage for strings when Sieglinde offers Siegmund the cup. This was my first introduction to later Wagner, but I experienced no surprise, but rather that strange certainty that I had heard it all before. There was a feeling of recognition as of meeting an old friend which comes to us all in the face of great artistic experiences. I had the same experience when I first heard an English folk-song, when I first saw Michelangelo's *Day and Night*, when I suddenly came upon Stonehenge or had my first sight of New York City — the intuition that I had been there already."

A friend named Richard Walthew found that Ralph, who had once openly espoused Gounod and his kind, had "become a complete prig" and would admit to consideration no others but Bach, Beethoven, Brahms, and Wagner. Walthew thereupon dragged him to *Carmen*: "I remained to pray." Verdi's *Requiem* gave him a similar awakening jolt:

"At first I was properly shocked by the frank sentimentalism and sensationalism of the music. I remember being particularly horrified

at the drop of a semitone on the Word 'Dona.' Was not this the purest 'village organist'? But in a very few minutes the music possessed me. I realized that here was a composer who could do all the things which I, with my youthful pedantry, thought wrong — indeed, would be unbearable in a lesser man; music which was sentimental, theatrical, occasionally even cheap, and yet was an overpowering masterpiece. That day I learnt that there is nothing in itself that is 'common or unclean'; indeed, that there are no canons of art except that contained in the well-worn tag, 'To thine own self be true.' "

At Cambridge, where he went in 1892, he learned the organ, and conducted a small choral society. He values this experience. After Cambridge he returned to the "R. C. M.," and studied with Charles Villiers Stanford with whom he waged continual battle:

"The details of my work annoyed Stanford so much that we seldom got beyond these to the broader issues, and the lesson usually started with a conversation on these lines: 'Damnably ugly, my boy. Why do you write such things?' 'Because I like them.' 'But you can't like them, they're not music.' 'I shouldn't write them if I didn't like them.' So the argument went on, and there was no time left for any constructive criticism. Stanford tried — I fear in vain — to lighten my texture. He actually made me write a waltz. I was much bitten by the modes at that time, and I produced a modal waltz! I really must have been unteachable and hopelessly obstinate.

"Stanford never displayed great enthusiasm for my work. I once showed him a movement of a quartet which had caused me hours of agony, and I really thought was going to move mountains this time. 'All rot, my boy,' was his only comment.

"With Stanford," concludes the peace-loving Williams, "I always felt I was in the presence of a lovable, powerful, enthralling mind. This helped me more than any technical instruction.

"What one really learns from Academy or College," he says, "is not so much from one's official teachers as from one's fellow-students. I was lucky in my companions in those days. Other students at the college were Dunhill, Ireland, Howard-Jones, Fritz Hart, and Gustav Holst. We used to meet in a little teashop in Kensington and discuss every subject under the sun, from the lowest note of the double bassoon to the philosophy of *Jude the Obscure*. I learnt more from these conversations than from any amount of formal teaching, but I felt at a certain disadvantage with these companions: they were all so competent and I felt such an amateur. I have struggled all my life to conquer amateurish technique, and, now that perhaps I have mastered it, it seems too late to make any use of it. Curiously, however, as regards orchestral texture, when I hear my early works, written when my knowledge was still out of books and I had to sit for an hour

wondering what to do with the 2nd clarinet in a loud tutti, my orchestration seems fuller and richer than nowadays, when my writing is backed by practical experience."

In 1895 he was appointed organist at St. Barnabas, South Lambeth. A choral society which he formed, though none too expert, gave him more valuable practical experience. He went to Berlin in 1897 to study with Max Bruch. He derived less from Bruch than from the large amount of music he heard there.

"Deliberate cribbing is all right, and the funny thing is that what is most deliberately cribbed sounds the most original; but the more subtle, unconscious cribbing is, I admit, dangerous. I was quite unconscious that I had cribbed from *La Mer* in the introduction to my *London Symphony* until Constant Lambert horrified me by calling my attention to it.

"Why should music be 'original'? The object of art is to stretch out to the ultimate realities through the medium of beauty. The duty of the composer is to find the *mot juste*. It does not matter if this word has been said a thousand times before, as long as it is the right thing to say at that moment. If it is not the right thing to say, however unheard of it may be, it is of no artistic value. Music which is unoriginal is so, not simply because it has been said before, but because the composer has not taken the trouble to make sure that this was the right thing to say at the right moment.

"In 1908 I came to the conclusion that I was lumpy and stodgy, had come to a dead-end, and that a little French polish would be of use to me. So I went to Paris armed with an introduction to Maurice Ravel. He was much puzzled at our first interview. When I had shown him some of my work he said that, for my first lesson, I had better '*écrire un petit menuet dans le style de Mozart*.' I saw at once that it was time to act promptly, so I said in my best French, 'Look here, I have given up my time, my work, my friends, and my career to come here and learn from you, and I am not going to write a *petit menuet dans le style de Mozart*.' After that we became great friends and I learnt much from him. For example, that the heavy contrapuntal Teutonic manner was not necessary. '*Complexe, mais pas compliqué*' was his motto. He showed me how to orchestrate in points of colour rather than in lines. It was an invigorating experience to find all artistic problems looked at from what was to me an entirely new angle.

"Brahms and Tchaikovsky he lumped together as '*tout les deux un peu lourds*'; Elgar was '*tout à fait Mendelssohn*'; his own music was '*tout à fait simple, rien que Mozart*.' He was against development for its own sake — one should only develop for the sake of arriving at something better. He used to say there was an implied melodic outline in all vital music, and instanced the opening of the C minor

Symphony as an example of a tune which was not stated but was implicit. He was horrified that I had no pianoforte in the little hotel where I worked. '*Sans le piano on ne peut pas inventer de nouvelles harmonies.*'

"I practised chiefly orchestration with him. I used to score some of his own pianoforte music and bits of Rimsky and Borodin, to whom he introduced me for the first time. After three months I came home with a bad attack of French fever and wrote a string quartet which caused a friend to say that I must have been having tea with Debussy, and a song cycle with several atmospheric effects, but I did not succumb to the temptation of writing a piece about a cemetery, and Ravel paid me the compliment of telling me that I was the only pupil who '*n'ecrit pas de ma musique.*' The fact is that I could not have written Ravel's music even if I had wanted to. I was quite incapable, even with the piano, of inventing his *nouvelles harmonies*. I sometimes wish that I could think of the strange chords of my old friend Arnold Bax. I hope I am not like the fox without the tail, but I usually feel content to provide good plain cooking, and hope that the proof of the pudding will be in the eating.

"My French fever soon subsided, and left my musical metabolism on the whole healthier."

J. N. B.

SYMPHONY NO. 4 IN E MINOR, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and the honor went to the Symphony Society of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, triangle and strings.

WHEN Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. "'God forbid,' said Brahms, according to Kalbeck's account in his biography, 'I have not been so ambitious. I have put together only a

few bits in the way of polkas and waltzes. If you would like to hear them, I'll play them for you.' I went to open the piano. 'No,' he protested, 'let it alone. It is not so simple as all that. We must get hold of *Nazi*.' He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening — a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms' movements, I waited for one of those present to break out with at least a *Bravo*. I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, '*Na, denn mann weiter!*' — the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, 'The whole movement gave me the impression of two people pummelling each other in a frightful argument.' Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the Scherzo "unkempt and heavily humorous," and the finale a splendid set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken aback by this reception of his score. " 'Naturally I noticed yesterday that the symphony didn't please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?' 'I don't know what Hanslick and Billroth may think of it,' I answered, 'for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed.

If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.' ” Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale. It was plain that he was in serious doubt as to whether the symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the symphony and even to give the “nasty scherzo” a presentable face.

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: “Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish.” But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The symphony was praised — with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. “Though the symphony was applauded by the public,” writes Florence May, “and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking

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impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!). Even in Meiningen, where the composer conducted the Symphony with Bülow's orchestra, the reception was mixed. It took time and repetition to disclose its great qualities.

Miss May further relates that at the first performance at Meiningen the symphony was enthusiastically received, and that the audience attempted to "obtain a repetition of the third movement." But the report of another witness, the pianist Frederic Lamond, contradicts this. He has told us that the concert began at five o'clock on a Sunday afternoon, and that the symphony was preceded by the Academic Festival Overture and the Violin Concerto, Adolf Brodsky appearing as soloist. The composer conducted. "The Symphony," writes Lamond, "brought little applause." And he goes on to relate an interesting postlude to this occasion:

"The theater emptied itself; I went to my dressing room behind the stage, and was about to go home. The members of the orchestra were putting their instruments away and some had already left when young Richard Strauss [then twenty], the second *Kapellmeister* in Meiningen, came running up and called to me: 'Lamond, help me bring the orchestra players together; the Duke wishes to have the symphony played again for himself alone.' I got hold of the second horn player, while Strauss mustered one player after another. The theater was dimly lighted and no one had permission to enter the auditorium. I slipped out on the stage. Through the peek hole in the curtain I could see the silhouette of Brahms at the conductor's desk, and about him the intent, deeply absorbed faces of the orchestra players, who looked ghostly in the dim light. The loge in which the Duke sat was also in semi-darkness; and now there began for the second time a performance of the Fourth Symphony!

"The performance stays vividly in my mind, I have heard consummate performances in later years, but never has the overpowering and masterly finale sounded with such conviction as in the darkened empty theater where Brahms, like a mighty conjuror, played with the assembled group of musicians for the listening Duke of Meiningen."

• •

All was not serene between Brahms and Bülow on this memorable Sunday, a circumstance which Lamond has not mentioned. Although Bülow had rehearsed the symphony, Brahms took over the baton for the performance. Bülow, whose outstanding qualities as a conductor were in complete contrast with the clumsiness of the composer, considered his abilities slighted, and shortly resigned from his post as *Hofkapellmeister* at Meiningen. The incident proves the tactlessness of Brahms and the touchiness of Bülow. Yet Bülow carried the symphony, in that same season, through a "crusading" tour of Germany, Holland, and Switzerland.

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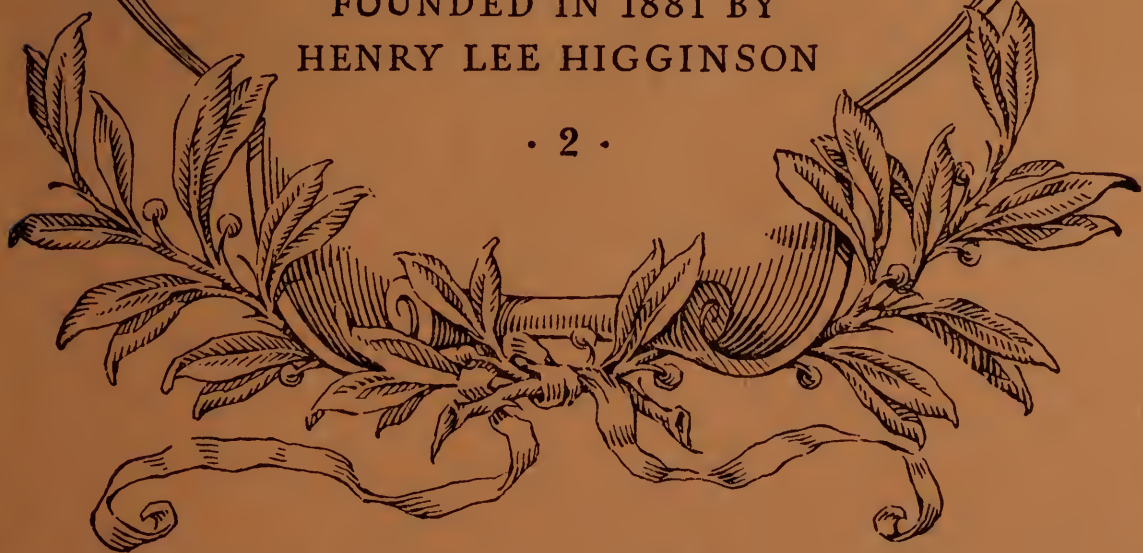
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with historical and descriptive notes by

JOHN N. BURK

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BRAHMS.....Academic Festival Overture, *Op.* 80

SESSIONS.....Symphony No. 3

- I. Allegro grazioso con fuoco
- II. Allegro un poco ruvido; Più mosso e appassionato — Tranquillo
- III. Andante sostenuto e con affetto
- IV. Allegro con fuoco

*(Composed for the Seventy-fifth Anniversary of the
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ACADEMIC FESTIVAL OVERTURE, *Op.* 80

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The overture was composed in 1880; first performed January 4, 1881, at the University of Breslau.

The orchestration: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, bass drum, timpani, cymbals, triangle and strings.

BRAHMS' two overtures, the "*Akademische Fest-Ouverture*" and the "*Tragische Ouverture*" were composed in one summer—in 1880 at Bad Ischl. It was his first summer in this particular resort, and although he was somewhat discouraged by an abundance of rainy weather, its charms drew him again in later years (1889-96). "I must give high praise to Ischl," he wrote to Billroth in June, 1880, "and although I am threatened only with one thing—the fact that half Vienna is here—I can be quiet here—and on the whole I do not dislike it." Which is to say that Ischl had already become the gathering point of a constant round of cronies from Vienna. Brahms' friends of course would scrupulously respect the solitudes of the master's mornings—the creative hours spent, partly in country walks, partly in his study. Later in the day he would welcome the relaxation of companionship—of conversation to an accompaniment of black cigars and coffee, of mountaineering (Brahms was a sturdy walker), or of music-making together.

• •

When the University at Breslau conferred upon Brahms, in the spring of 1879, the degree of Doctor of Philosophy, the composer responded in kind, and made the institution the handsome present of an overture on student airs. Presents of this sort are not to be unduly hastened when artistic good faith and the heritage of the musical world are considered. Brahms composed and destroyed another "Academic" overture before this one, if Heuberger is not mistaken. The performance came the following January, when Brahms conducted it at Breslau, while the Herr Rektor and members of the philosophical faculty sat in serried ranks, presumably gowned, in the front rows.

It goes without saying that both Brahms and his overture were quite innocent of such "academic" formality. It is about a tavern table, the faculty forgotten, that music enters spontaneously into German college life. Although Brahms never attended a university he had tasted something of this life at Göttingen when, as a younger man, he visited with Joachim, who was studying at the University. Brahms

did not forget the melody that filled the *Kneipe*, inspired by good company and good beer. Student songs, with their *Volkslied* flavor, inevitably interested him. He found use for four of them. "*Wir hatten gebauet ein stättliches Haus*" is first given out by the trumpets. "*Der Landesvater*" ("*Hört, ich sing' das Lied der Lieder*") is used rhythmically, delightfully developed. The "*Fuchslied*" or Freshman's Song ("*Was kommt dort von der Höh'*") is the choice of the unbuttoned Brahms, and leaves all educational solemnities behind. The air is introduced by two bassoons. When Brahms wrote Kalbeck that he had composed "a very jolly potpourri on students' songs *à la Suppé*," Kalbeck inquired jokingly whether he had used the "Fox song." "Oh, yes," said Brahms complacently. Kalbeck, taken aback, protested that he could not imagine any such tune used in homage to the "leathery Herr Rektor," and Brahms answered: "That is wholly unnecessary." Brahmsian horseplay does not get quite out of hand, and the dignities are saved beyond doubt when the full orchestra finally intones the hearty college hymn, "*Gaudeamus Igitur*."

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SYMPHONY NO. 3

By ROGER SESSIONS

Born in Brooklyn, New York, December 28, 1896

Commissioned for the Seventy-fifth Anniversary of the Boston Symphony Orchestra and the Koussevitsky Music Foundation, this Symphony was composed during the years 1955-1957 from sketches made several years previous.

The Symphony is dedicated to the memory of Serge and Natalie Koussevitzky. It is scored for 2 flutes and 2 piccolos, 2 oboes and English horn, 2 clarinets, E-flat clarinet and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, timpani, percussion, harp, celesta, and strings. The percussion is as follows: xylophone, vibraphone, tambourine, cymbals, snare drum, tam-tam, military drum, Chinese wood blocks, small Chinese drum, bass drum, and triangle.

ROGER SESSIONS' First Symphony, completed in 1927, had its first performance by this Orchestra, under the direction of Serge Koussevitzky. His Second Symphony was first performed in 1946 by the New York Philharmonic-Symphony Society, Dimitri Mitropoulos, conductor. The only other previous performance of this composer's music by the Boston Symphony Orchestra was when Pierre Monteux introduced to these concerts the orchestral suite from *The Black Maskers*, January 28, 1955.

The composer has provided the following description of the new Symphony: "The first movement is in three large sections, which may be compared approximately to the three sections of a classic 'Sonata' form. The first and last of these sections are composed — like the

'Sonata' — of two contrasting groups, of which the second begins with a melody for oboe. These two groups are varied, though readily recognizable, in the 'recapitulation.' The middle section introduces new elements, is stormier in character, and less concentrated in pace.

"The second movement is likewise in three sections — corresponding to the three sections of the classic 'minuet' or scherzo. Here again, however, the third section is a variant, not a repetition, of the first. The middle section, or 'trio,' is quite simple in conception; it is essentially a dialogue consisting on the one hand of florid and agitated declamatory passages for violins, over trombones in unison, answered by much quieter phrases (*tranquillo*) in the wood-winds and horns.

"The third movement is based on two contrasting themes — (1) clarinet, harp, and muted horns; (2) violins, answered in imitation by 'celli — connected by a passage given at first to muted trombones, which assumes each time a different character and greater importance in the two variations which follow. The first of these variations leads to a big climax. The movement ends with a return of the music and the coloring of the opening measures.

"The final movement is built of five sections, separated clearly by quiet and relatively static passages, in which various orchestral colors are played off against each other, and the persistent recurrence of short motifs, of sometimes purely rhythmic character, maintains the pulsation. Once again variation is the guiding principle; the third and fourth sections are extended variations of the first and second, respectively. Each of the two main sections contains a number of elements proper to itself. The final section is a kind of 'coda' which brings back in summary form the various elements of the opening section.

"The above description is entirely *ex post facto* and not the outline of a preconceived plan. I would like to make clear, too, that I speak of analogies to so-called 'standard' forms (which are in reality anything but 'standard'!) purely for convenience; the real forms in contemporary music are actually quite different both in principle and in effect. The basic patterns which music can take are really very few in number, if one thinks of them in what are after all the primary terms of repetition and contrast; but they can be applied in an infinite number of ways. Today, for reasons which I think are quite clear in fact, though perhaps intricate in theory, the principle of exact repetition no longer works as it once did; it simply does not suit the materials of contemporary music as it did in former periods. Hence the inevitable importance, today, of the principle of variation. Some degree of repetition is always necessary for structural purposes; and the larger the design, the more important the rôle which repetition must play."

• •

A glance at the record of Roger Sessions' career shows that he has composed at fairly regular intervals, but slowly and with evident discrimination, writing few works in any one category. The list to date shows one opera (*The Trial of Lucullus*, 1947), a suite of incidental music (*The Black Maskers*, 1928), a violin concerto (1935), two string quartets (1937, 1951), two piano sonatas (1930, 1946) a

duo for violin and piano (1942), chorales and chorale preludes for organ (1924-1938), a sonata for violin unaccompanied (1953). His most recent works are the *Idyll of Theocritus*, for Soprano and Orchestra (1954), Mass for the Fiftieth Anniversary of Kent School (1955), and a piano concerto (1956).

The sum of his music to date prompts the thought that a handful of scores written on the basis of withholding nothing less than one's utmost can be of more value to the world at large than a barrellful more casually produced at any bidding. Artists differ, of course — facility, sometimes fatal, has sometimes proved happy. Great pains have sometimes produced music stillborn — they have at other times produced the noblest music of all.

Simultaneous with the record of Sessions' creative career is his teaching career. Since the earlier years of his sojourn in Europe, assimilative years surely, he has been active as a teacher, notably at Princeton University, where he now holds a professorship, and at the University of California, where he held a similar position from 1945 to 1951. His pupils attest that he is invaluable in imparting the ways of his art and stimulating individual expression. He has evidently found a sense of satisfaction and achievement in teaching (aside from its necessity, bread-and-butter wise, to almost any incorruptible composer), but he once wrote:

"First, everything stands or falls on my music. I am first and foremost a composer, and all my ideas (even about teaching) derive their essence from my experiences as a composer, and my first-hand knowledge of a composer's psychology. Any value which these ideas have derives directly from that knowledge and is entirely illusory apart from it. . . . I am not a pedagogue, and if I am a good teacher at all it is not because I have the patience or the energy to formulate principles or theories or methods of teaching, but because I have a fairly large amount of experience and intuition, gained from production, and a capacity for awareness."

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Roger Sessions as a small boy in Connecticut where he grew up (in Hadley) and attended school (at Kent) was precocious mentally and musically. He graduated from Harvard College in 1915 at the age of 18. I knew him at college and was more or less swept along by his zeal for his gods at the time — Wagner, Strauss, Bruckner. A magazine, the *Harvard Musical Review*, served principally as a receptacle for the testing out of its editors' opinions and soon collapsed for want of readers (and advertisers). Brahms was an unhonored part of Sessions' cosmos at the time. His intolerance — his musical loves and hates — were no doubt guided by some inner urge to absorb what he needed. Later his idols were Franck, d'Indy and the Schola Cantorum. After Harvard he studied with Horatio Parker at the Yale School of Music. Since his gods then had become such challengers as Schoenberg and Stravinsky, whom he defended with loyalty to the courageous forefront of his art, it is to be doubted whether Professor Parker, helpful as a technical adviser, could have been congenial in matters musical. In 1917 Sessions became a teacher at Smith College and thence went to Cleveland to study with Ernest Bloch, later teaching as his assistant at the Cleveland Institute of Music. He admits to great admiration for Bloch and invaluable guidance from him. When Bloch left the Institute as the result of a disagreement and an explosion, Sessions left too. From 1925 to 1933 he spent most of his time in Europe, profiting by the opportunity for study and creative work from fellowships (Guggenheim, The American Academy in Rome, and Carnegie). In New York he joined with Aaron Copland in the Copland-Sessions Concerts. He has been active in the League of Composers (ISCM).

The most detailed and perceptive account of what Roger Sessions is and has done was written for *Musical Quarterly* (April, 1946) by Mark A. Schubart (a keen writer on things musical who was incidentally one of his pupils). "Of composers practicing their art in the United States today," wrote Mr. Schubart, "few have had a more profound influence on the course of music here than Roger Huntington Sessions. It has not been a spectacular influence in that it is not often discussed in our more fashionable salons, or written about extensively in our widely circulated journals. But it is a substantial and important influence nonetheless. For it springs directly from the integrity of Sessions as a composer and as a teacher. Sessions is not a composer's composer: his music is too free to fit such a cramped description. But in the validity of his actions and the breadth of his knowledge and experience, he is most certainly a musician's musician."

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A NEW SYMPHONY

ROGER SESSIONS *has kindly written the following remarks about his new Third Symphony for this publication:*

The dedication to the memory of Serge and Natalie Koussevitzky means a great deal to me, and the work is in a very real sense a very warm and deeply felt tribute to them. It is unnecessary to dwell on the great and obvious debt which all composers, and indeed all musicians, in the United States owe to Koussevitzky, whose rôle in the development of music, and in the recognition of composers, in this country it would be impossible to overestimate.

In another and equally real sense the work is a tribute to the Boston Symphony Orchestra — not only for its pre-eminence among our orchestras but because it has furnished me with some of my most important musical experiences. For four very important years — 1911 to 1915 — I heard the orchestra at least once a week, and very frequently twice or even three times; and in the following years I travelled frequently to Boston, to hear programs of special interest to me. These were impressionable years of adolescence, which left me memories which are still vivid and concrete — both of the classics and of the contemporary music of that time. I realized long ago that my whole conception of orchestral sound and all that goes with it were formed by those experiences; and have often said that all of my orchestral music, which now includes eight major works, has been written essentially for the Boston Symphony as I heard it then.

My Symphony is larger in conception and scale than the First, and does not contain the sharp and even violent contrasts of the Second. In saying this I am simply noting a difference in character, not implying a fundamental change of artistic direction. I regard this symphony as belonging very definitely among a series of works which began with my Second String Quartet (1951). It contains new elements, however, even with respect to these works.

As far as the symphony itself is concerned, I feel, as I have always felt, reluctant to write extensive program notes for my own work. I do not, to begin with, consider it of any value to try to describe what is sometimes called the “emotional content” of a musical work. Of course, very many feelings, impressions, and experiences lie behind a composer’s musical vision; but the work itself — any work — achieves by its very nature an autonomous existence; it becomes something quite independent of those specific feelings, and arouses in the listener feelings which are molded by the latter’s own experience. What the composer actually conveys in the music cannot be elucidated; this can be really approached only through listening to it. Possibly when a piece has become quite familiar, interpretative comments can be of

interest and value; but the music must first of all be heard, and make its impact unaided. In the case of this symphony the indications furnish a key to the performer and perhaps in the same sense to the listener. I can add too that the third movement is of a generally elegiac character. But I believe this is clear in the music itself, and I actually decided against giving it the general title "Elegy" which I considered for a while. I felt that this would tend to lift it out of the framework of the symphony as a whole. This larger framework was in my mind from the first moment of conception; actually, as has happened in the case of a number of my works, the opening measures of all four movements were all sketched, in rapid succession, at one sitting, and have remained virtually unchanged since that time.

I do not believe much in the efficacy of technical description of new music, either. These matters are essentially the affair of composers themselves, and I find that much misunderstanding has been created by the indiscriminate tossing about of technical terms. These can, at best, have no meaning except in the light of careful and precise elucidation, which is inevitably boring to the listener.

A great deal of confusion, for instance, has been created by the use of the word "atonal" in connection with certain tendencies in contemporary music. The term was originally coined in a frankly polemic spirit, and was then taken up by partisans on both sides of the fence. Actually there is no such thing as really "atonal" music. The relations between tones are the same as they always have been. Composers — all composers — are as aware of these relationships as ever, and write their music as much in terms of the relationships as they have ever done. To point this out is not to minimize the changes which have taken place over the last hundred years — a "transitional" period, possibly, but one of great and genuine creative richness and exuberance. It is simply to point out that these changes have yet to be fully or accurately defined. This is inevitably so; theory must always follow, not precede, creative practice; and it is musical theory, not practice, which is involved here. Meanwhile music must be listened to, as it has always been, without preconceived ideas or forced attitudes.

It is not that these matters are especially esoteric — it is easy enough to explain them if one has plenty of time. But what contemporary music demands is simply — to quote a highly esteemed friend and colleague of mine, the Spanish composer Roberto Gerhard — a "willing ear"; an ear, that is, willing to make the effort which any fresh experience, of music or anything else, demands. In the absence of a willing ear, knowledge of the processes is no help at all; and at the very best it is actually a hindrance unless such knowledge is both precise and fully digested through direct experience.

Furthermore, my own experience is that while, not only as a composer of nearly fifty years' practice, but as a teacher as well, I am quite aware of the processes while I am at work, I find myself disinclined to remember them after the work is finished.

Actually, just after finishing a work I sometimes find myself confronting an experience which used to be very disconcerting until I discovered — by comparing notes with composers and performers alike — that it is a quite common experience among composers, and precisely the most mature and practiced ones. I have found that for a quite considerable time others seem to "understand" my music more readily than I do myself. What this means is that a composer who has just finished a work has to slough off his memory of the process of composition and that, until he has accomplished this, he may easily tend to be over-aware of details, and to miss the forest for the trees.

ENTR'ACTE

WAGNER STILL TRIUMPHANT

By NEVILLE CARDUS

(Quoted from *THE MANCHESTER GUARDIAN WEEKLY*, October 17, 1957)

IT is possible, as our senior and greatest music critic has demonstrated, for a man to remain a perfect Wagnerite throughout a long life, but many of us are made weaker than Mr. Newman, so we faint at times by the way, if we do not actually backslide. We find, in particular, that a journey through "The Ring" is often a trying pilgrimage, apparently unending, with the same view returning, while all the time our boots seem more and more to fill with peas. The music is repetitive, the leitmotiv principle is productive of mechanical statement and transition. Wagner composes at the top of his voice (so the general indictment runs, then we are rendered silent and put off our guard by the solemn strains of Brünnhilde's warning to Siegmund, or our ears are allured by the chamber music of the Sieglinde-Siegmund scene in Act I of "Die Walküre"). But on the whole "The Ring" makes severe claims on a mind, taste, and æsthetic of definitely modern nurture. Wagner has few reticences, leaves nothing to the imagination; he is fulsome, prolix, too overwhelmed, too much suffused by genius to pick and choose from his own treasure house.

There was never a time that somebody wasn't reacting against Wagner. And the reactions were not led by young music critics, but, more important, by men of recognised stature and genius and authority — Nietzsche had his revulsion, Debussy and Tolstoy, too, and hosts of

others whom Wagner would have recognised as worthy opponents and haters. "He has been displaced. A new music has come into being," wrote the American critic Paul Rosenfeld thirty-five years ago. Artur Schnabel called Wagner a "swimmer," soon to be drowned in the seas of his "own so-called continuous melody and harmonic transitions." For nearly a hundred years whole oceans of reactions have beaten wave on wave against Wagner and they have receded and lo! the great ship sails on in the now more amenable and flowing seas. What other composer could so long withstand entire schools and movements of animosity, could so long set changes of fashion at defiance, go his ways impervious to inevitable changes of taste, and remain to this day a terrific force and fascination not only to the old and broken-in but to the new generations?

What is the secret, by what power does Wagner override critical assault on him, and compel unconditional surrender to him, year after year? Any announcement of a performance of "The Ring" means a sold-out opera house "months in advance." He demands that an audience mainly compact of the world's workers attend to him at six o'clock in the evening, to remain under his spell for five hours or thereabouts, unrefreshed except for a dubious and quickly snatched sandwich. Gone the nights at Covent Garden when a "Ring" audience was liberated for an hour to dine at some ease. Wagner's tyranny in fact grows, not decreases; it becomes more and more insistent on unconditional surrender. He even expects us often nowadays to give ourselves to him utterly, in spite of a wholesale shortage of great Wagnerian singers. We are lucky this year to be able to hear a Brünnhilde of radiant promise, to hear a Wotan of majesty, and to revel in a Mime as well acted and sung as any seen and heard at Covent Garden since Hans Bechstein. And Covent Garden is more than lucky when Kempe conducts "The Ring" there, though some of us, who are old enough to know better, are too eager to announce him already as a great Wagner conductor. As Mrs. Gamp says, let us not "procipitate."

The secret of it all is so simple that no sophisticated critical explanation will get near it. It has nothing to do with the Wagnerian æsthetic of music drama. The appeal of "The Ring," I am assured by a private Gallup poll to the audiences that flock to it in 1957, is the exciting story and the vivid illustrative orchestral sound with its hammer rhythms for Nibelheim, its lilt and surge for the Rhine scenes, the tumult of the Valkyries' ride, the gigantic stamping of the giants, the forging of Siegfried's sword, the low-crawling heaving of Fafner the dragon, the pathos of Sieglinde, the evocation of fire for the sleep of Brünnhilde; the scope for all sorts of singing — heroic, lyrical, vehement, ironical. The public are, after all, not very much different from assembled humanity as it always has been. The interest

in elemental things remains much the same as of old, in the urge of nature, of rivers, fire, wrack and storm, wood-song and summer heat under the forest leaves. The interest is the same in old-fashioned matters such as idealism matched against corruption, in the revolt of youth against custom, in love as a solvent. And ordinary human nature, with which much music criticism today seems distantly acquainted, still will respond to an imaginative presentation of crude villainy and of selfless heroism soon to suffer disillusionment. Also the superstition clings to many, even in the age of the hydrogen bomb, that a god can be symbolised by genius, even if it is a god in chains.

The most likely explanation of the Wagner resurgence is one which, I fancy, has not occurred to his critics. It is generally assumed by them that the present time, with its scientific preoccupations and non-romantic attitudes, is allergic to Wagner. On the contrary, the feeling and climate, away from the cliques, are extremely susceptible to Wagner. For long the public have been rationed on stuffs much too fine, if not too good, for human nature's daily food — bloodless stuffs, of the intellect theoretical, untouched by mortality. With the customary instinct the public have turned to Wagner, attracted by his dramatic genius and the range of it. In time they may discover the deeper significances. It is not on the strength of music alone that Wagner has conquered and defies dethronement. It is not by music suitable to abstract analysis or by music that sounds well on the harpsichord that Wagner has maintained his hold not only on the crowd but on some penetrating minds not particularly interested in music *qua* music. Wagner was among the greatest and completest of musicians and needs study as such. But there was more to him than that.



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CONCERTO FOR VIOLONCELLO AND ORCHESTRA,

IN A MINOR, *Op.* 129

By ROBERT SCHUMANN

Born at Zwickau in Saxony, June 8, 1810;
died at Endenich, near Bonn, July 29, 1856

Schumann composed his Violoncello Concerto in October, 1850. It was probably not performed in his lifetime. The first recorded performance was one given at the Leipzig Conservatory to celebrate the fiftieth anniversary of his birth. The date was June 9, 1860, and the soloist, Ludwig Ebert.

The following performances by the Boston Symphony Orchestra are listed: February 3, 1888 (Soloist, Fritz Giese); March 6, 1896 (Leo Schulz); October 7, 1910 (Alwin Schroeder); January 30, 1920 (Jean Bedetti); April 17, 1931 (Gregor Piatigorsky); January 23, 1942 (Emanuel Feuermann); December 24-25, 1943 (Gregor Piatigorsky).

The orchestration calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

IT WAS in new surroundings, which might not have been considered favorable for composition, that Schumann wrote his Concerto for Violoncello. About two months before, he had installed himself at Düsseldorf. He had accepted the post of orchestral and choral leader, not without some hesitation, for Mendelssohn, who had conducted there, spoke not too well of the quality of the musicians. But the duties were light enough not to tax his strength or to intrude seriously upon the realm of the creative imagination.

The Schumanns, taking their farewell of Dresden, accordingly moved to the Rhine city on September 2, 1850. Clara was distressed at the noisy lodgings they were at first compelled to take, because her husband's failing health required a peaceful environment. But the local musicians gave the pair a heartening welcome, with a serenade, a combined concert, supper and ball on September 7. Choral and orchestral rehearsals began and promised well. This promise was not to be fulfilled; Schumann, unequal to the requirements of the position, later encountered friction which resulted in his forced resignation. But in October, 1850, Schumann was still optimistic over his new situation. Neither the necessity of adjustment to new routine, nor the strain of making new acquaintances prevented him from composing industriously. A visit to Cologne and the Cathedral there on September 29 made its impress upon the "Rhenish" Symphony, which he composed in November.

Before this he composed his concerto for violoncello and orchestra. The work was sketched between October 10 and 16; the full score completed by October 24. Clara Schumann entered in her diary,

November 16: "Robert is now at work on something. I do not know what, for he has said nothing to me about it [this was the Symphony in E-flat]. Last month he composed a concerto for violoncello that pleased me very much. It seems to me to be written in true violoncello style." There is another reference to the concerto the following year. "I have played Robert's violoncello concerto again," Mme. Schumann wrote, October 11, 1851, "and thus gave to myself a truly musical and happy hour. The romantic quality, the vivacity, the freshness and the humor, and also the highly interesting interweaving of violoncello and orchestra are indeed wholly ravishing, and what euphony and deep feeling there are in all the melodic passages!"

Schumann himself does not seem to have been entirely satisfied. He contemplated a performance at one of the Düsseldorf concerts two years later (May, 1852), but apparently withdrew the work. He did not give it to a publisher until 1854, and corrected the proofs early in that year, shortly before the sorrowful event which made restraint necessary — his attempt at suicide by throwing himself into the river Rhine.

The three movements of the concerto are played without a break. In the first, which is in A minor, *nicht zu schnell*, the two themes are first presented by the solo instrument — the first after a few measures of orchestral introduction, the second after an intervening *tutti*. The slow movement, *langsam*, is in F major. It is based principally upon the expressive subject which the violoncello first discloses. An *accelerando* passage for the solo 'cello leads into the finale (*sehr lebhaft*, in A minor). A cadenza is introduced before the conclusion.

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PIERRE FOURNIER

PIERRE FOURNIER, born in Paris, studied music with the intention of becoming a pianist until a partial paralysis from polio, which interfered with his pedalling, obliged him to change his instrument. His only master of the 'cello was the Dutch 'cellist, André Hekking. He began his career in Europe before the Second World War and, unable to serve in the Army, accepted a post at the Conservatoire. In 1945 he resumed his concert tours both as soloist and in quartet playing. He made his American début in November, 1948, in New York. The music dedicated to him includes sonatas by Martinu and by Poulenc. Mr. Fournier appeared with the Boston Symphony Orchestra on January 5, 1951, in the Concerto by Lalo, on January 24, 1954 in the Concerto by Dvořák.

PRELUDE AND "LOVE-DEATH" FROM "TRISTAN AND ISOLDE"

By RICHARD WAGNER

Born at Leipzig on May 22, 1813; died at Venice on February 13, 1883

Wagner wrote the poem of *Tristan und Isolde* in Zürich in the summer of 1857. He began to compose the music just before the end of the year, completed the second act in Venice in March, 1859, and the third act in Lucerne in August, 1859. The first performance was at the *Hoftheater* in Munich, June 10, 1865. The first performance in America took place at the Metropolitan Opera House in New York, December 1, 1886; the first Boston performance, at the Boston Theatre, April 1, 1895.

The Prelude was performed in concert shortly before the opera itself: at Prague, March 12, 1859, Bülow conducting, and in Leipzig, June 1, 1859. Wagner himself conducted the Prelude and "*Liebestod*" several times in concert, having arranged the latter for performance without voice.

The score requires 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 2 trombones and tuba, harp, and strings.

WAGNER's subjects usually lay long in his mind before he was ready to work out his text. And he usually visualized the opera in hand as a simpler and more expeditious task than it turned out to be. He first thought of *Siegfried* as "light-hearted" and popular, as suitable for the small theater in Weimar, for which its successor, *Die Götterdämmerung*, was plainly impossible. But *Siegfried* as it developed grew into a very considerable part of a very formidable scheme, quite beyond the scope of any theater then existing. When *Siegfried* was something more than half completed, its creator turned to *Tristan und Isolde* for a piece marketable, assimilable, and performable. It is true that *Tristan* was composed in less than two years. But the fateful tale of the lovers carried their creator far beyond his expressed musical intentions. *Tristan und Isolde* waited six years for performance. During two of them Wagner was still an exile and barred from the personal supervision which would have been indispensable for any production. After a partial pardon he negotiated with Carlsbad, without result, and made protracted and intensive efforts to prepare a production at the Vienna Opera, which collapsed for want of a tenor who could meet the exactions of the third act. When Wagner heard Ludwig Schnorr von Carolsfeld that problem was solved and the opera accordingly produced in Munich six years after its completion.

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The Prelude which, rather than the finale, the composer called "*Liebestod*,"* is built with great cumulative skill in a long crescendo

* The finale, now known as the "Love-Death," was named by Wagner "Transfiguration" ("*Verklärung*").

which has its emotional counterpart in the growing intensity of passion, and the dark sense of tragedy in which it is cast. The sighing phrase given by the 'cellos in the opening bars has been called "Love's Longing" and the ascending chromatic phrase for the oboes which is linked to it, "Desire." The fervent second motive for the 'cellos is known as "The Love Glance," in that it is to occupy the center of attention in the moment of suspense when the pair, having taken the love potion, stand and gaze into each other's eyes. Seven distinct motives may be found in the Prelude, all of them connected with this moment of the first realization of their passion by Tristan and Isolde, towards the close of the first act. In the Prelude they are not perceived separately, but as a continuous part of the voluptuous line of melody, so subtle and integrated is their unfolding. The apex of tension comes in the motive of "Deliverance by Death," its accents thrown into relief by ascending scales from the strings. And then there is the gradual decrescendo, the subsidence to the tender motive of longing. "One thing only remains," to quote Wagner's own explanation — "longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance." When the music has sunk upon this motive to a hushed silence, there arise the slowly mounting strains of a new crescendo, the "*Liebestod*." Wagner preferred "*Verklärung*," and never was the word used with more justification. Never has the grim finality of death been more finely surmounted than in the soaring phrases of Isolde, for whom, with the death of her lover, the material world has crumbled. Her last words are "*höchste Lust!*" and the orchestra lingers finally upon the motive of "Desire." Wagner concludes: "Shall we call it death? Or is it the hidden wonder world, from out of which an ivy and vine, entwined with each other, grew upon Tristan's and Isolde's grave, as the legend tells us?"

Mild und leise wie er lächelt,
 Wie das Auge hold er öffnet:
 Seht ihr, Freunde, seh't ihr's nicht?
 Immer lichter wie er leuchtet
 Wie er minnig immer mächt'ger,
 Stern-umstrahlet hoch sich hebt:
 Seht ihr Freunde, seh't ihr's nicht?
 Wie das Herz ihm muthig schwillt,
 Voll und hehr im Busen quillt:
 Wie den Lippen wonnig mild
 Süsser Athem sanft entweht: —
 Freunde, seht — fühlt und seht ihr's
 nicht? —
 Höre ich nur diese Weise,
 Dir so wundervoll und leise,
 Wonne klagend, alles sagend,

Mild versöhnend aus ihm tönend,
 Auf sich schwingt, in mich dringt,
 Hold erhallend um mich klingt?
 Heller schallend, mich umwallend,
 Sind es Wellen sanfter Lüfte?
 Sind es Wogen wonniger Düfte?
 Wie sie schwellen, mich umrauschen,
 Soll ich athmen, soll ich lauschen?
 Soll ich schlürfen, untertauchen,
 Süss in Düften mich verhauchen?
 In dem wogenden Schwall, in dem
 tönenden Schall
 In des Welt-Athems wehendem All —
 Ertrinken — versinken —
 Unbewusst — höchste Lust!

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

The remaining concerts in the Wednesday evening series will be as follows:

- | | |
|-------------|---|
| January 15 | PIERRE MONTEUX, <i>Conductor</i> |
| February 12 | CHARLES MUNCH, <i>Conductor</i>
MARCEL MULE, <i>Saxophone</i> |
| March 19 | CHARLES MUNCH, <i>Conductor</i>
JOSEPH DE PASQUALE, <i>Viola</i> |
-

The remaining concerts in the Saturday afternoon series will be as follows:

- | | |
|-------------|--|
| January 18 | PIERRE MONTEUX, <i>Conductor</i>
LEONID KOGAN, <i>Violin</i> |
| February 15 | CHARLES MUNCH, <i>Conductor</i>
MARCEL MULE, <i>Saxophone</i> |
| March 22 | CHARLES MUNCH, <i>Conductor</i>
NICOLE HENRIOT, <i>Piano</i> |
-

Tickets at the Carnegie Hall Box Office.

The concerts* by this Orchestra in Symphony Hall, Boston, on Saturday nights at 8:30 are broadcast complete by Station WQXR, New York. For dates see page 32.

SEVENTY-SECOND SEASON IN NEW YORK

Second Afternoon Concert

SATURDAY, DECEMBER 14, at 2:30 o'clock

Program

HAYDN Symphony No. 101 in D major ("The Clock")

- I. Adagio; Presto
- II. Andante
- III. Minuet: Allegretto
- IV. Finale: Vivace

MENDELSSOHN . . Symphony No. 5, in D major, "Reformation," *Op.* 107

Andante; Allegro con fuoco

Allegro vivace

Andante

Chorale: Ein' feste Burg ist unser Gott (Andante con moto);

Allegro vivace; Allegro maestoso

INTERMISSION

BEETHOVEN . . . Concerto for Pianoforte, No. 5, in E-flat major, *Op.* 73

- I. Allegro
- II. Adagio un poco mosso
- III. Rondo: Allegro ma non tanto

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Mr. ARRAU uses the Baldwin Piano

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BALDWIN PIANO

RCA VICTOR RECORDS

SYMPHONY IN D MAJOR, NO. 101 (THE "CLOCK")

By FRANZ JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

Begun in Vienna and completed in London for the second set of Salomon concerts, this Symphony was first performed at Hanover-Square on March 3, 1794. It opened the second part of the program.

The Symphony has appeared four times upon the programs of the Boston Symphony Orchestra in Boston: on April 5, 1895, when Emil Paur was conductor; on December 22, 1948, when Leonard Bernstein conducted; on November 13, 1954, when Ferenc Fricsay conducted.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. (The manuscript score does not call for clarinets. Whether they were later inserted by Haydn or another is not known.)

THE critic of the *Morning Chronicle* of London, reporting the first performance, was not reminded of a clock for the symphony had not yet been so labelled:

"As usual the most delicious part of the entertainment was a new grand Overture by Haydn; the inexhaustible, the wonderful, the sublime Haydn! The first two movements were encored; and the character that pervaded the whole composition was heartfelt joy. Every new Overture he writes, we fear, till it is heard, he can only repeat himself; and we are every time mistaken. Nothing can be more original than the subject of the first movement; and having found a happy subject no man knows like Haydn how to produce incessant variety, without once departing from it. The management of the accompaniments of the andante, though perfectly simple, was masterly; and we never heard of a more charming effect than was produced by the trio to the minuet. — It was Haydn; what can we, what need we say more?"

• •

The introduction modulates from D minor to F major and settles in A major, a key which is to dominate (in two senses) the first movement. The principal subject begins on an ascending scale by the violins staccato (it is to be inverted in development). The second theme is not ushered in with a flourish, but insinuated as the dominant key creeps in. The development is long and principally occupied by this theme. The Andante (in G major) gives the symphony its tag name by a "tick-tocking" pizzicato accompaniment (staccato strings and bassoon). A middle section in G minor reaches the peak of intensity as the delicately persistent rhythm becomes incisive. In the return, the flute and oboe add new color to the accompaniment. The Minuet (Allegretto in D major) has a characteristic alternation of



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loud and soft phrases and a delightful trio with a subject for the solo flute staccato.* The theme of the Finale is at least as vivacious as any of Haydn's final rondo themes. It is much manipulated in development, going into a minor phase and a fugato before the close. Karl Geiringer remarks: "how solidly this finale is constructed may be gathered from the fact that the first three notes of the main subject are used all through the movement, giving the greatest amount of unity to the composition. The use of the 'germ cell' motives in Brahms' symphonies is not very different." He further notes that the construction of this movement and the Andante as well "are the combination of rondo and sonata form which Haydn liked so much in his last period of composition."

• •

The fact that Haydn, before he used the theme of the Minuet in his "Clock" Symphony, composed it for a mechanical clock in the year previous is an indication that he had this contrivance in his memory when he wrote his symphony. This symphony, with its parody on a ticking mechanism, may well have suggested to Beethoven the Allegretto scherzando of his Eighth Symphony eighteen years later. Music mechanically produced was a familiar phenomenon of long standing, even in Haydn's time, and the automatic music makers of Johann Nepomuk Maelzel, such as the "*Panharmonicon*" for which Beethoven originally intended his *Battle of Vittoria* Symphony, were the grand outcome of many years of experimentation with contrivances based on the principle which now survives only in the barrel organ. These *automata*, which seem more than a little ridiculous in the light of modern science, were taken quite seriously in their day, and if Haydn and Beethoven found something humorous in the mechanization of their art, they were also ready to profit by commissions for mechanical tunes.

The inventors through many years had made extraordinary claims for their machines which could "duplicate the sounds of a full orchestra," present the figure of a shepherd "actually blowing upon a flute and fingering the stops," or artificial canary birds in cages. Willi Apel in his *Harvard Dictionary of Music* relates that Henry VIII on his death in 1547 left a "virginal that goethe with a whele without playing uppon." Queen Elizabeth sent "to the Sultan of Turkey in 1593 an instrument which included an organ, a carillon, 'trumpeters,' 'singing byrds,' etc., and which had the particular distinction of going into action automatically every six hours." All of these marvels were built

* Considerable speculation has been caused by the persistence of the tonic chord of D in the accompaniment while the solo flute dwells upon E through the sixth bar. When the passage returns, the harmony changes to the expected dominant. Some have considered this an error. Tovey calls it a "practical joke," and "perhaps a bad one." In any case, the modern ear, accepting the ostinato bass, scarcely notices it.

upon the principle of the revolving cylinder or barrel, upon which were attached knobs which released at appropriate intervals notes played by air pipes, bells, or vibrating comb-like spikes such as are remembered in the music boxes of our grandparents. The oldest form of the cylindrical mechanism is found in the carillon as early as the 14th century.

In the time of Haydn and Mozart the *Flötenuhr*, or "flute-clock," came into vogue, wherein, as each hour was struck, a different tune came wheezing forth. Even before their time, Frederick the Great possessed musical clocks and engaged the brothers Bach (Karl Philipp Emanuel and Wilhelm Friedemann) to compose for them. Michael Haydn likewise composed pieces for a musical clock-maker in Salzburg. Mozart wrote two pieces (K. 594 in 1790, and K. 608 in 1791) "*für ein Orgelwerk in einen Uhr*," or "for an organ mechanism in a clock." The latter was not a mere tune for a toy, but a serious and beautiful composition ending in a fugue. He also wrote an Andante "*für eine Walze in eine kleine Orgel*" ("for a small barrel organ") in 1791 (K. 616). This and K. 608 were written for Count Deym-Müller, who later ordered and received music from Beethoven for a similar purpose. Haydn's interest in musical clocks grew from his friendship with Pater Primitivus Niemecz. Niemecz was librarian to Prince Esterházy at Eisenstadt and played 'cello in Haydn's orchestra. His ultimate achievement was a mechanical organ with no less than 112 pipes which was displayed in Vienna and then proved its ability to perform the entire *Magic Flute* Overture of Mozart. It was superseded by the "Mechanical Orchestra," an invention of Johann Strasser in 1802. This wonder of the age played Haydn's "Military" Symphony.

But earlier and more modest mechanisms of Niemecz brought from Haydn his direct contributions to this particular field of musical endeavor. "Niemecz built three clocks," so Karl Geiringer tells us (in his book on Haydn), "equipped with tiny mechanical organs, the first in 1772, the other two in 1792 and 1793. In these he used only music composed by his friend and teacher, Joseph Haydn. Haydn gave the organ of 1772 to the wife of his friend, the Austrian court conductor, Florian Gassmann, at the christening of their daughter Anna. The gift was received with the greatest enthusiasm and the family still treasures the little instrument which has a weak but light, gay, and very clear tone. Ernst Fritz Schmid, who edited these compositions for the first time, has compiled thirty-two pieces, partly from autographs of Haydn and old manuscripts and partly from notes written down while the tunes were played by the instruments. By making slight alterations he has adapted them for the piano. They are short and unpretentious though very charming pieces.

"Haydn's Compositions for musical clocks are related to his works

for the piano. Of the three musical clocks mentioned, two were constructed during Haydn's last period of composition. The clock of 1792 was built for Prince Liechtenstein. This tiny instrument with its sweet, weak tone plays twelve pieces, one every hour. Twelve numbers also form the repertory of the clock of 1793 which Haydn gave to Prince Esterházy before leaving on his second trip to England. Of the twenty-four numbers performed by the two instruments, ten (Nos. 2, 6, 8, 11, and 19-24 of Schmid's edition) were already played by the clock of 1772. This proves the early date of their composition. The remaining fourteen numbers belong partly to the eighties and partly to the nineties. No. 4 is an altered version of Haydn's song "*Warnung an ein Mädchen*" and No. 5 shows a certain relationship to the trio of the minuet from *Symphony No. 85, La Reine*. No. 25, a march in D major, is also in the repertory of a musical clock constructed in the beginning of the nineteenth century. This instrument plays it together with a grenadier march by Beethoven, a fact responsible for the erroneous attribution of the D major march to the younger composer. No. 28 is a simplified version of the finale of the string quartet, Op. 71, No. 1 (composed in 1793). No. 29 is a minuet which was used in the following year in symphony No. 101 ("The Clock") and No. 30 is a sort of piano arrangement of the *perpetuum mobile* from the quartet, Op. 64, No. 5 (published in 1790). Two pieces (Nos. 31 and 32) are preserved in Haydn's original manuscripts, but no clock has yet been found which plays them. No. 32 is a sketch for the finale of symphony No. 99 of 1793-94."

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SYMPHONY NO. 5, "REFORMATION," IN D MINOR, *Op.* 107

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg on February 3, 1809; died at Leipzig on November 4, 1847

Mendelssohn composed his "Reformation" Symphony between the autumn of 1829, and April, 1830 and first performed it at a concert in the *Singakademie*, Berlin, November 15, 1832. The score was published posthumously in 1868 and, performed in many cities in that year, was first heard in the United States at a concert of the Handel and Haydn Society in the Boston Music Hall on May 9, Karl Zerrahn conducting. The symphony has been performed at the concerts of this orchestra January 20, 1882, November 2, 1883, March 12, 1886, January 2, 1920, March 29, 1945, and February 10-11, 1950.

The score calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings. A serpent doubling a contra-bassoon is indicated in the last movement.*

WHEN Mendelssohn composed his "Reformation" Symphony in North Wales in September, 1829, he had in mind the celebration planned in Germany for the following year of the Tercentenary of the Augsburg Confession, the drawing up of the Constitution of the Protestant faith in June, 1530. The composer used in the introduction to the first movement the so-called "Dresden Amen," otherwise known to us as the cadence of the Eucharist motive in Wagner's "Parsifal." Each composer had undoubtedly heard, while living in Dresden, this response of Roman Catholic sources, then familiar in the churches of the Saxon capital. It exists in two forms, and the cadence with the familiar rising sixths was used by both composers. The chorale attributed to Luther, "*Ein' feste Burg ist unser Gott*," becomes the subject of the introduction to the Finale. It appears at the beginning, first heard from the solo flute. It undergoes proud returns in the body of the movement, in augmentation. The old chorale melody which Mendelssohn resurrected differs from the form familiar to us in Bach's arrangement of the chorale and his Cantata based upon it. When the "Reformation" Symphony was generally made known to the musical world in 1868, enthusiasts first remarked

* The serpent, obsolescent at that time, was used in the sixteenth and seventeenth centuries to accompany plainsong in churches. Marin Marsenne, in his "*Harmonie Universelle*" (1636-37) claimed that the serpent, even when played by a boy, could well support "the voices of twenty robust monks." It may have been on account of the religious association that Mendelssohn introduced the serpent in the bass of his orchestra for the chorale (however, he used a serpent in his "Sea Calm and Prosperous Voyage," and also in his "St. Paul"). The serpent, once a popular brass bass (to which family it belongs by virtue of its cup mouthpiece) was last heard in military bands, but was abandoned, largely because it was so awkward to carry. Cecil Forsyth, in his invaluable book on orchestration, describes its legendary virtues and obvious deficiencies, and concludes: "The old instrument presented the appearance of a dishevelled drain pipe which was suffering internally." Now, the serpent is to be found in glass cases, seen but not heard. There are two specimens in the Casadesus Collection of the Boston Symphony Orchestra.

that the use of the Roman Catholic response, the "Dresden Amen," in the introduction to the first movement was followed by an Allegro con fuoco of "ferocious sectarian struggle." The emergence and ultimate prevalence of the chorale at the end of the Symphony fitted into their picture, but the airy middle movement did not. They could do no better than point to the fact that Mendelssohn had not specifically called it a "scherzo" in his score.

When the celebration of the anniversary failed to take place in 1830, Mendelssohn was apparently relieved. He wrote to Dorn in June: "Perhaps it is as well for some reasons that the performance has been postponed, for it occurred to me afterwards that the chorale part and the other Catholicisms would have a strange appearance in a theatre, and that the Reformation song would not sound very well at Whitsuntide."

One curious fact about Mendelssohn the composer, often remarked by his friends, was his ability to carry a new score in his head, remembered in every detail. Mendelssohn's friend Eduard Devrient has written in his "Recollections" of Mendelssohn that the composer talked over the plan of the "Reformation" Symphony freely in the year of its composition and played the leading subjects to him. "With the greatest expectations I saw the work arise. In this work he tried a strange experiment in writing down the score, which I had scarcely deemed practicable. It is well known that scores are generally written by noting down only the bass, the leading phrases and effects in their appropriate lines, thus giving a complete outline of a movement, and leaving the remainder of the instrumentation to be filled in afterwards. Felix undertook to write bar by bar, down the entire score, the whole of the instrumentation. It is true that he never wrote out a composition until it was quite completed in his head, and he had played it over to those nearest to him; but nevertheless this was a gigantic effort of memory, to fit in each detail, each doubling of parts, each solo effect barwise, like an immense mosaic. It was wonderful to watch the black column slowly advance upon the blank music paper. Felix said it was so great an effort that he would never do it again; he discontinued the process after the first movement of the symphony. It had proved his power, however, mentally to elaborate a work in its minutest details."

The fact that Mendelssohn could so clearly visualize an unwritten score is not the only remarkable thing about the way he composed. The summer which produced the "Scottish" and "Reformation" Symphonies and the "Hebrides" Overture would surely have been a summer of postponement for any usual young man of twenty, whatever his abilities and ambitions. He then went to England as the first venture in his pilgrimage to see the world with the avowed purpose of generally

broadening himself. Between visits to London, where he conducted and played the piano, he had time to travel about Scotland, taking in every historical relic, sketching scenery, and describing his experiences at great length in letters to his family in Berlin. During all this time he was being perpetually entertained and responded in kind. Where he found leisure to dream out his scores it would be hard to say. It is often true that a composer's outward life, although recorded in great detail, quite fails to account for the secret creative life of the artist.

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CLAUDIO ARRAU was born in Chillán, Chile, February 6, 1904. Beginning his musical studies there, he was sent by his government to Europe to complete them. In Berlin he was the pupil of Martin Kraus. After tours of Europe and South America he came to this country, where he appeared as soloist with the Boston Symphony Orchestra on February 4, 1924, playing Chopin's Concerto in F minor. In the season 1940-1941 he toured the United States after an absence of fourteen years. He appeared as soloist with the Boston Symphony Orchestra in Symphony Hall, in 1942, 1953, and 1955, and at Berkshire Festival concerts, 1946, 1949, 1951, and 1954.

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CONCERTO NO. 5, E-FLAT, FOR PIANOFORTE AND ORCHESTRA, *Op.* 73

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Beethoven's "Emperor" Concerto was completed in the year 1809. Its first performance took place in Leipzig probably in the year 1810 when Johann Schneider was the pianist. The first performance in Vienna was on February 12, 1812, Karl Czerny taking the solo part. The first performance by the Boston Symphony Orchestra was on January 27, 1882, Professor C. Baermann, soloist. Subsequent soloists performing the concerto with this orchestra in Boston have been Carl Faelten, Adele aus der Ohe, Eugen D'Albert, Helen Hopekirk, Ignace Paderewski, Frederic Lamond, Ferruccio Busoni, Wilhelm Bachaus, Teresa Carreño, Leonard Borwick, Harold Bauer, Josef Hofmann, Alfred Cortot, Rudolph Ganz, Walter Gieseking, Leonard Shure, Jesús María Sanromá, Rudolf Serkin, Alexander Borovsky, Nadia Reisenberg, Clifford Curzon, and Robert Casadesus.

The orchestration calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The dedication is to the Archduke Rudolph, of Austria.

NOTATIONS for the last of Beethoven's piano concertos appear in the sketchbooks of 1808, together with sketches for the choral Fantasia. Evidently he put his ideas for the concerto aside, to resume and complete the work in the summer or early autumn of 1809. The conditions in Vienna at that time were anything but conducive to creative contemplation, and it is additional proof of Beethoven's powers of absorption and isolation in his art that he could compose this work of proud assertion, and others as well, in such a period.

The vanguard of the French army marched upon Vienna, and when the Archduke Maximilian refused to capitulate, erected a battery on the Spittelberg and opened fire on the night of May 11, with twenty howitzers. The population crowded indiscriminately into every possible underground shelter. Beethoven's windows on the Wasserkunst Bastei, chosen for their outlook, were in direct line of the bombardment. He fled to the house of his brother Karl on the Rauhensteingasse, and crouched in the cellar, holding a pillow over his head to spare his poor, sensitive ears the pain of the concussive reports. Shells were fired into the city without cessation through the night. Many houses burst into flames; wounded civilians were carried through the streets to safety. On the following afternoon, Vienna capitulated — it could have done nothing else — and forthwith endured the French occupation for the two months that remained of the campaign. Napoleon set himself up in state at the Schönbrunn Palace once more. General Andréossy had issued a proclamation to the inhabitants of Vienna, assuring them of the good will of his sovereign the Emperor Napoleon, "King of Italy, Protector of the Confederation of the Rhine." On May 15th the Commandant Razout quartered the soldiery upon all

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lodgings in Vienna. Next, a levy was imposed upon house rentals, whereby a quarter of Beethoven's rent money went to the conquerors. Beethoven's well-born acquaintances had for the most part fled to other parts. The parks about Vienna, his favorite haunts in the summer season, were closed to the public until the end of July. Young Rust met him one day in a coffee-house and saw him shake his fist at a passing French officer, with the exclamation: "If I were a general, and knew as much about strategy as I know about counterpoint, I'd give you something to do!"

In spite of these disturbing conditions, Beethoven probably completed the "*Lebewohl*" Sonata at this time, as well as this Concerto and the String Quartet, Op. 74 (called the "Harp Quartet"); he also devoted many hours to the laborious task of copying extracts from earlier musical theorists for the use of his aristocratic pupil of twenty-two, the Archduke Rudolph. It was to the Archduke that Beethoven dedicated the Concerto, and the Sonata as well, the titles of the movements — "Farewell, absence, and return" — being occasioned by this gentleman's flight from existing conditions in Vienna. The tonality of E-flat seems to have possessed Beethoven at the time, for the Concerto, the Sonata, and the Quartet are all in that key.

The Concerto was performed at Leipzig by Johann Schneider, probably towards the end of 1810, about the time it was sent to the publisher. The concert was reported a success, the *Allgemeine Musikalische Zeitung* stating that a numerous audience was moved to "a state of enthusiasm that could hardly content itself with the ordinary expressions of recognition and enjoyment." The first Viennese performance, and the first over which Beethoven himself had any direct supervision, was on February 12, 1812. Beethoven's career as pianist had ended on account of his deafness, and the honors on this occasion fell to his pupil, Karl Czerny. The concert was "for the benefit of the Society of Noble Ladies for Charity." At this affair three tableaux were shown, representing three pictures by Raphael, Poussin, and Troyes, as described by Goethe in his *Elective Affinities*. "The pictures offered a glorious treat," wrote Theodor Körner in a letter, "a new pianoforte concerto by Beethoven failed." And Castelli's *Thalia* gives the reason: "If this composition, which formed the concert announced, failed to receive the applause which it deserved, the reason is to be sought partly in the subjective character of the work, partly in the objective nature of the listeners. Beethoven, full of proud confidence in himself, never writes for the multitude; he demands understanding and feeling, and because of the intentional difficulties, he can receive these only at the hands of the knowing, a majority of whom is not to be found on such occasions."

The assemblage at this concert, probably in the mood for light

diversion, no doubt missed altogether the very different voice of Beethoven which underlay its expected aspect of thundering chords, cadenza-like passages in scales, trills, arpeggios, forms which in lesser hands are so often the merest bombast. They failed to see that, accepting the style which custom had dictated to him, Beethoven had transformed it into something quite different, had written his signature into every measure. The three emphatic chords from the orchestra in the introduction, each followed by solo passages of elaborate bravura, establish at once a music of sweeping and imperious grandeur unknown to any concerto written up to 1812, and beside which the dignity of emperors or archdukes loses all consequence.*

There follow almost a hundred measures in which the orchestra alone lays forth the two themes and develops them in leisurely amplitude. The piano from this point assumes the first place, and makes the themes, so symphonically cast, now primarily its own. The solo part traverses elaborate figurations which, however, never obscure the thematic outlines, but unfailingly intensify it and enhance the development. Beethoven writes his own cadenza into the score, and, by explicit direction, forestalls weakling interpolations. The slow movement (in B major) is short, like that of the G major concerto, and like that illustrious predecessor consists of a sort of duologue between orchestra and piano. Here the muted strings intone their noble and tender theme, which the piano answers with a pianissimo passage of its own, in gently descending triplets. The free, searching improvisation of the piano ascends by trills in half-steps, arousing a sense of expectancy which is resolved as it clarifies at last upon the theme of the orchestra. The piano sings the theme in a full exposition. Wood winds and strings are then softly blended with a dreamy and constantly shifting figuration of the piano. The music dies away upon a mysterious sense of anticipation, and over a sustained note of the horns the piano gives a soft intimation, still in the *adagio* tempo, of the lively rondo theme which immediately follows. The piano takes the thematic lead in this finale, which is long, and brilliantly developed.

* Beethoven once wrote: "There is nothing smaller than our great ones — I make an exception in favor of archdukes."

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OCTOBER

4-5	Boston	(Fri.-Sat. I)
8	Boston	(Tues. A)
11-12	Boston	(Fri.-Sat. II)
15	Rochester	
16	Toronto	
17	Ann Arbor	
18	Detroit	
19	Lexington	
20	Bloomington	
21	Cincinnati	
25-26	Boston	(Fri.-Sat. III)
29	Boston	(Tues. B)
31	Boston	(Rehearsal I)

NOVEMBER

1-2	Boston	(Fri.-Sat. IV)
3	Boston	(Sun. a)
5	Providence	(I)
8-9	Boston	(Fri.-Sat. V)
11	Northampton	
12	New Haven	(I)
13	New York	(Wed. I)
14	Newark	
15	Brooklyn	(I)
16	New York	(Sat. I)
19	Boston	(Tues. C)
20	Cambridge	(Kresge Aud. M.I.T.)
22-23	Boston	(Fri.-Sat. VI)
26	Cambridge	(I)
29-30	Boston	(Fri.-Sat. VII)

DECEMBER

1	Boston	(Sun. b)
3	Providence	(II)
5	Boston	(Rehearsal II)
6-7	Boston	(Fri.-Sat. VIII)
10	Boston	(Tues. D)
11	New York	(Wed. II)
12	Washington	(I)
13	Brooklyn	(II)
14	New York	(Sat. II)
17	Cambridge	(II)
20-21	Boston	(Fri.-Sat. IX)
27-28	Boston	(Fri.-Sat. X)

JANUARY

3-4	Boston	(Fri.-Sat. XI)
5	Boston	(Sun. c)
7	Boston	(Tues. E)
8	Boston	(Rehearsal III)
10-11	Boston	(Fri.-Sat. XII)
14	Hartford	
15	New York	(Wed. III)
16	Storrs	

17	Brooklyn	(III)
18	New York	(Sat. III)
21	Providence	(III)
24-25	Boston	(Fri.-Sat. XIII)
28	Boston	(Tues. F)
29	Boston	(Rehearsal IV)
31-		

FEBRUARY

1	Boston	}	(Fri.-Sat. XIV)
2	Boston		(Sun. d)
4	Cambridge		(III)
7-8	Boston		(Fri.-Sat. XV)
10	Bridgeport		
11	New Haven		(II)
12	New York		(Wed. IV)
13	Washington		(II)
14	Brooklyn		(IV)
15	New York		(Sat. IV)
18	Cambridge		(IV)
21-22	Boston		(Fri.-Sat. XVI)
23	Boston		(Sun. e)
25	Providence		(IV)
27	Boston		(Rehearsal V)
28-			

MARCH

1	Boston	}	(Fri.-Sat. XVII)
4	Boston		(Tues. G)
7-8	Boston		(Fri.-Sat. XVIII)
9	Boston		(Pension Fund Concert, Aft. and Eve.)
10	Worcester		
11	Providence		(V)
14-15	Boston		(Fri.-Sat. XIX)
17	Springfield		
18	New London		
19	New York		(Wed. V)
20	Philadelphia		
21	Brooklyn		(V)
22	New York		(Sat. V)
25	Cambridge		(V)
27	Boston		(Rehearsal VI)
28-29	Boston		(Fri.-Sat. XX)
30	Boston		(Sun. f)

APRIL

1	Boston	(Tues. H)
3-5	Boston	(Thurs.-Sat. XXI)
8	Cambridge	(VI)
11-12	Boston	(Fri.-Sat. XXII)
18-19	Boston	(Fri.-Sat. XXIII)
22	Boston	(Tues. I)
24	Boston	(Rehearsal VII)
25-26	Boston	(Fri.-Sat. XXIV)

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	Saint-Saëns: Introduction and Rondo	
	Capriccioso (together with excerpts from	
	Berlioz' Romeo and Juliet)	LM-1988
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	Honegger's Symphony No. 2)	LM-1868

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Cello

PIATIGORSKY	Strauss: Don Quixote	LM-1781
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Soprano

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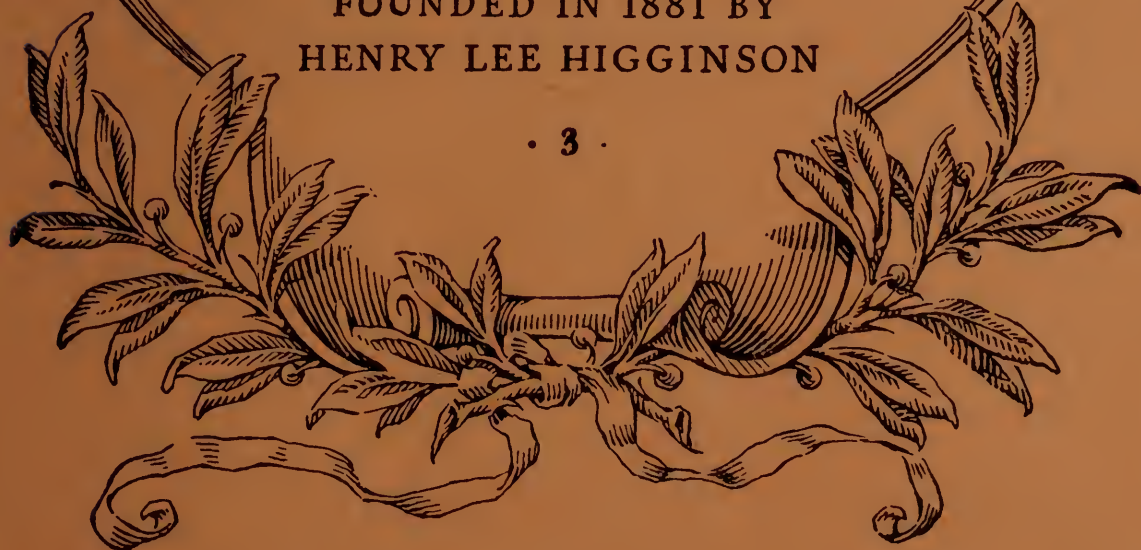
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1957-1958

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Boston Symphony Orchestra

(Seventy-seventh Season, 1957-1958)

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LEONID KOGAN

The appearances of Leonid Kogan with the Boston Symphony Orchestra are the first in America of the Soviet violinist. He has had an extensive concert career in Russia since 1948 and has likewise played in countries of Western Europe, in South America and Canada. Following his début in Boston he will make his first New York appearance with this Orchestra in Carnegie Hall on January 18. He will later perform with the New York Philharmonic Society, the concert to be followed by recitals in a tour of American cities.

The magazine *USSR* published an account of his life in its fifteenth issue, from which the following is quoted:

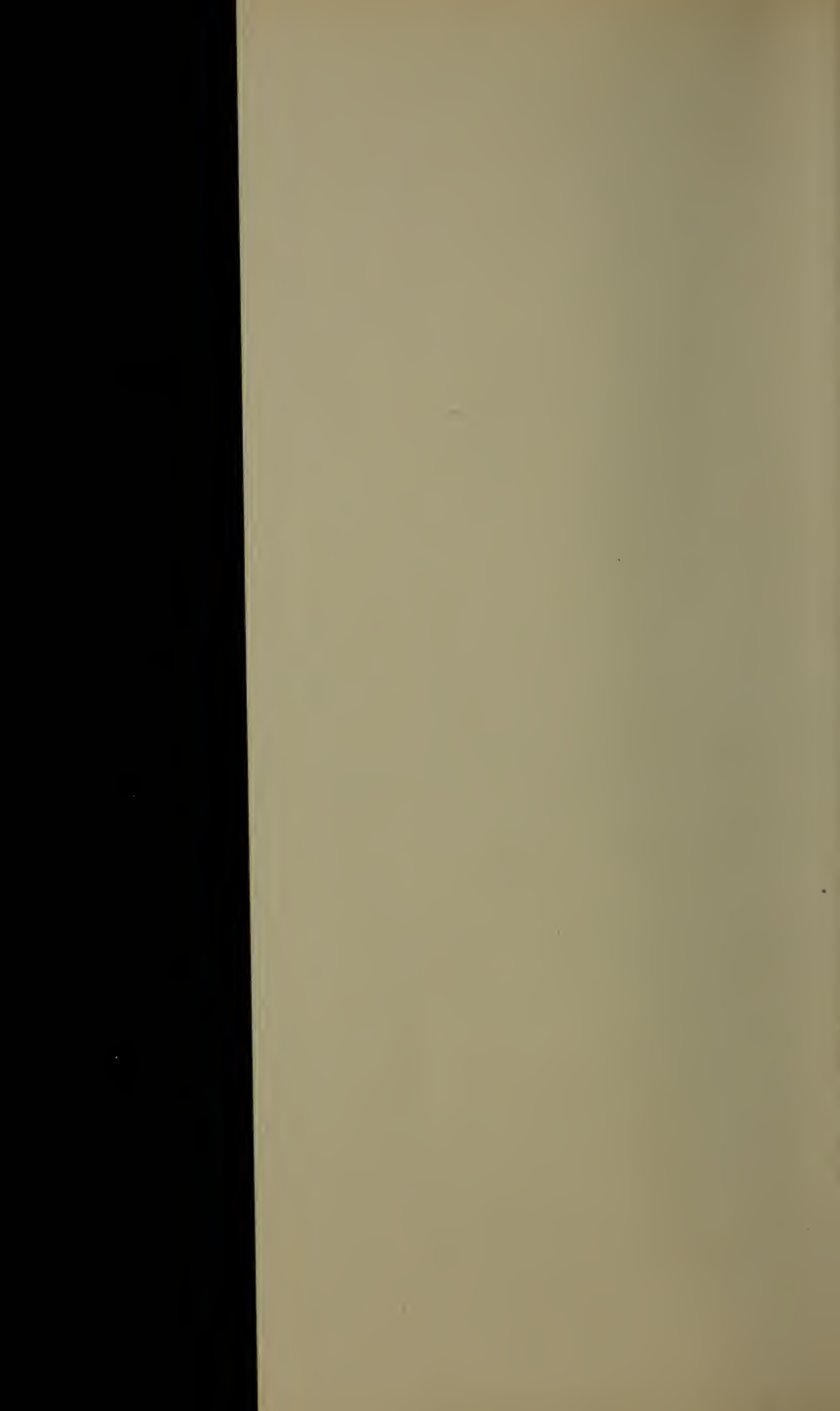
"Some twenty years ago the famed French musician Jacques Thibaud heard the young violinist play in Moscow. He was struck by the rich talent of the twelve-year-old boy and predicted a great future for him. In 1951, Thibaud, pleased at his foresight, was a member of the jury that awarded Kogan first prize at the Brussels Music Festival.

"Leonid Kogan was born in the Ukrainian city of Dniepropetrovsk in 1924. His father, a photographer by trade and a music lover by inclination, began to teach the boy to play the violin when he was seven. Three years later he moved the family to Moscow so that Leonid could have the best teachers available. The boy studied with a specially talented children's group at the Moscow Conservatory.

"He was graduated from the Conservatory in 1948 and was given the post of assistant to his teacher, Professor Abram Yampolsky, and then taught his own classes. He still combines his teaching with extensive concert work both in the Soviet Union and abroad. He has played in England, Austria, Belgium, Italy, France, China, Argentina, Uruguay, Chile and Canada.

"In addition to his solo work, Kogan forms a trio for chamber music with Emil Gilels and Mstislav Rostropovich, cellist. With his wife Yelizaveta, a sister of Gilels and a gifted violinist herself, he plays suites for two violins. Their interpretation of Bach's concerto for two violins is particularly well liked by Soviet audiences. . . .

"The programs of his American concerts will include Prokofiev's Sonata for Violin and Piano, Bach's Violin Sonata in C Major, Ernest Bloch's Baal Shem, Sarasate's Caprice Basque as well as Mozart's and Brahms' concertos. He will be soloist with the Boston Symphony Orchestra."



Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

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Program

PIERRE MONTEUX, *Guest Conductor*

PROKOFIEFF "Classical" Symphony, *Op. 25*

- I. Allegro
- II. Larghetto
- III. Gavotte
- IV. Finale

STRAVINSKY "Petrouchka," A Burlesque in Four Scenes

- People's Fair at Shrovetide
- At Petrouchka's
- At the Moor's
- People's Fair at Shrovetide (towards evening)

Piano Solo: BERNARD ZIGHERA

INTERMISSION

TCHAIKOVSKY Symphony No. 4, in F minor, *Op. 36*

- I. Andante sostenuto; Moderato con anima in movimento di Valse
- II. Andantino in modo di canzona
- III. Scherzo: Pizzicato ostinato; Allegro
- IV. Finale: Allegro con fuoco

Music of these programs is available at the Music Library,
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PIERRE MONTEUX

Pierre Monteux was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka*, *Le Sacre du Printemps*, and *Le Rossignol*; Ravel's *Daphnis et Chloé* and Debussy's *Jeux*. He toured the United States with the Ballet Russe in 1916-17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917-18 and was the conductor of the Boston Symphony Orchestra 1919-1924. In the

ten years following he was a regular conductor of the Amsterdam Concertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he retired in 1952. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, and has conducted each season since, in Boston, and at Tanglewood. He shared with Dr. Munch the concerts of the European tour in May, 1952, the trans-continental tour in May, 1953, and the European tour of 1956. He has conducted notable performances as guest of the Metropolitan Opera Company.

"CLASSICAL" SYMPHONY, *Op. 25*

By SERGE PROKOFIEFF

Born at Sontsovka, Russia, April 23, 1891; died near Moscow, March 4, 1953

The first performance of the "*Symphonie Classique*" was in Petrograd, April 21, 1918, the composer conducting. Prokofieff arrived in New York in September, and in December the Russian Symphony Orchestra in New York played this symphony for the first time in America. It was introduced at the Boston Symphony concerts January 26, 1927. The work is dedicated to Boris Assafieff, a writer on musical subjects whose pen name is "Igor Gleboff."

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

WRITTEN in 1916-17, considerably before "neo-classicism" set in, this symphony in miniature surely cannot be looked upon as a pledge to past ways. It might rather be considered a momentary dalliance with the eighteenth-century formula. It would probably be as mistaken to look for reverence in the "*Symphonie Classique*" as to look for irreverence in it. Let us say that the composer had a single and passing impulse to weave his own bright threads into an old pattern.

Prokofieff gives himself precisely the orchestra of Mozart or Haydn; he is punctilious in his formal procedure. He is also concise — so much so that the four movements occupy no more than eleven minutes — about half the usual duration of the symphonies which he took as model.

D major is the prevailing key. The first movement, with clipped phrases, *staccato* and to the point, sets forth its themes, its development, its recapitulation and coda, all complete. *The Larghetto* is in simple rondo form, beginning and ending with a charming pizzicato in the strings, *pianissimo*, a mere accompanying figure which nevertheless lingers in the memory. The theme and its development has a suggestion of eighteenth-century ornamentation, but is in less serious vein. Prokofieff departs from the letter rather than the spirit of his models in choosing a gavotte instead of the rigidly customary minuet. The Finale gives, naturally, a far greater freedom to his fancy, although he sets himself a first theme upon the common chord which his forbears might have found quite in order and to their own purposes. The working out, recapitulation, and coda are virtuously observed. The episodic byplay turns up a sauce of "modern" wit which the periwigged masters could scarcely have approved.

. . .

In the spring of 1918, Prokofieff took an unusual step for a citizen of Soviet Russia. He obtained a passport from the People's Commissar and made his way to the United States. He was then twenty-seven, a celebrity of a sort in Petrograd and Moscow, a subject for musical disputation there, if by no means for general acceptance. In the Western world he was quite unknown, as was all current music in Russia, excepting what Diaghileff had brought to Paris, and this consisted principally of music by a real emigré, Stravinsky, whom he had drawn into his orbit, and who would never return to his home land. Prokofieff had penetrated to the powerful presence of the impresario, and at his order composed the ballet *Ala and Lolli*, in which Diaghileff sought to draw upon primitive, barbaric Russia as had Stravinsky in *Le Sacre du Printemps*. *Ala and Lolli* offered another sort of barbarism. Diaghileff, lukewarm, had failed to produce it, and Prokofieff had made his way back to Russia unheard. He had then turned *Ala and Lolli* into an orchestral suite, the *Scythian Suite*, which fresh, stimulating and highly colorful venture into the orchestral field made a sensation in Russia.

In 1918, when Prokofieff first entered America, he was as complete a stranger to us as we were unknown to him. His own country, since the October Revolution, had been quite shut off from the rest of the world. His ambition may have been to build a new fame in unknown territory. Nestyev puts down his motive as "the thirst for new impressions, the desire to breathe the fresh, invigorating air of seas and oceans, a persistent and confident striving for world renown."

He made his way laboriously across Siberia, where he was delayed by military skirmishes, to Japan where he lingered for two months,

and thence to San Francisco and New York. Having left Russia in May, he arrived in September. He carried with him, according to Nestyev, "the scores of the *Scythian Suite*, the First Piano Concerto, the *Classical Symphony*, and several piano pieces"; also sketches for an opera on Gozzi's *The Love for Three Oranges*. He must have felt fortified in his quest by the comforting awareness of his first-rate ability as a pianist.

In Manhattan, "penniless and friendless," he may well have been appalled at the problem of winning attention. He managed to give a piano recital on November 20, 1918, and on December 10 Modeste Altschuler with his Russian Symphony Orchestra asked the composer to play in his First Concerto, and introduced the *Classical Symphony*. Both occasions brought from the critics remarks typical of that epoch, when music was so tied up with extraneous circumstances connected with its title or its composer, that the musical point was quite missed. "Russian chaos in music," "Godless Russia," "Bolshevism in art," "a carnival of cacophony," were remarks waggishly showered upon the strange visitor, as if the adventurous spirit of this artist exclusively absorbed in his art had been prompted by a political ideology. James Huneker, who was sometimes more absorbed in turning a clever phrase than in lending a conscientious ear, called him a "Cossack Chopin," a "musical agitator."

These phrases did not ring out as the clash of weapons in a lusty battle over the rights and wrongs of new music, nor provoke sharp retorts, as had been the case in Petrograd and would be the case in Paris. It must be admitted that public opinion in this country had not yet reached the point of militant factions over such problems.

Prokofieff received better attention in Chicago, probably because the *Scythian Suite*, which achieved a performance under Frederick Stock, is a work too arresting to dismiss offhand. Nevertheless, the critics fell into the same hazy state of misapplication. The *Scythian Suite* was "Bolshevist"; "The red flag of anarchy waved tempestuously yesterday over Orchestra Hall." Prokofieff was a curious exotic to be glanced at with a smile and quickly forgotten. He gave a few piano recitals, but they were little noticed. The Chicago Opera Company became interested in his opera project *The Love for Three Oranges*, but the opera was not to achieve a production until 1921. Prokofieff departed, discouraged and unnoticed, for Europe. He returned in 1920 and made a recital tour of California without causing any particular stir in that state. A third visit, in 1921, brought performances of *The Love for Three Oranges* and the new Third Piano Concerto in Chicago; but the Opera, which was produced under the insistence of Mary Garden, and was carried to New York, was not well received there. One wonders whether Prokofieff showed his *Classical Symphony*

to any conductors besides Altschuler. This, or his vocal suite, *The Ugly Duckling*, a precursor of *Peter and the Wolf*, might well have wooed audiences to a due acclamation and awakened critics to a realization that he was something else than a "wild Bolshevik."

He dwelt in Western Europe until 1932, and, thanks to the ballets *Chout*, *Le Pas d'acier*, and *L'Enfant prodigue*, produced by Diaghileff, the first four symphonies, the opera *The Gambler*, the choral *Sept, ils sont sept*, five piano sonatas, and several small works, his considerable stature was more fully recognized. Meanwhile, Serge Koussevitzky had been his consistent champion. He had been among the first to introduce his music in Russia, and likewise became his publisher. He had brought out each of his orchestral works in Paris, as they appeared. It was in his third program in Boston that Koussevitzky began to make known to us the music of Prokofieff with the *Scythian Suite*. He continued to conduct Prokofieff's works throughout his Boston career, repeating the best of them, and carrying them to other cities. The last country to become aware of Prokofieff thus became second to none in admiration of his importance and the enjoyment of his music.

This Orchestra soon became and continued to be the principal one to introduce the music of Prokofieff in this part of the world. Sixty-one performances of twenty-two different works are listed in the programs through the years. Of these the following had their first performance in the United States: the two Violin Concertos; suite from *The Love for Three Oranges*; suite from *Le pas d'acier*; the Second and Fifth Piano Concertos; the Fourth and Fifth Symphonies; suite from *The Gambler*; suite from *Lieutenant Kijé*; the second suite from *Romeo and Juliet*; *Peter and the Wolf*; the 'Cello Concerto. Most of these works were likewise introduced in New York City by Serge Koussevitzky.

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The list of his works, as performed at the Boston Symphony Orchestra concerts, follows:

- 1922 (Mar. 3) "Song Without Words" (Nina Koshetz)
 1924 (Oct. 24) "Scythian Suite"
 1925 (Apr. 24) Violin Concerto No. 1 (Richard Burgin)
 (First performance in the United States)
 1926 (Jan. 29) Piano Concerto No. 3 (Serge Prokofieff)
 (Apr. 23) "Sept, ils sont sept"
 (Repeated in the same program)
 (Oct. 8) Suite from "Chout"
 (Nov. 12) Suite from "The Love for Three Oranges"
 (First performance in the United States)
 1927 (Jan. 28) Classical Symphony
 (Mar. 4) "Sept, ils sont sept"
 (Apr. 1) Classical Symphony
 (Oct. 21) Suite from "Le Pas d'Acier"
 (First performance in the United States)
 1928 (Mar. 2) Scythian Suite
 (Oct. 26) Classical Symphony
 (Dec. 14) Violin Concerto No. 1 (Lea Luboshutz)
 1930 (Jan. 31) Piano Concerto No. 2 (Serge Prokofieff)
 (First performance in the United States)
 Scythian Suite
 (Nov. 14) Symphony No. 4
 (Composed for the 50th Anniversary of the Boston Symphony
 Orchestra; First Performance)
 1932 (Feb. 12) Classical Symphony
 (Nov. 4) Suite, "The Gambler"
 (First performance in the United States)
 (Dec. 30) Piano Concerto No. 5 (Serge Prokofieff)
 (First performance in the United States)
 1934 (Apr. 13) "Sept, ils sont sept"
 1935 (Jan. 25) Suite, "Chout"
 (Nov. 8) Violin Concerto No. 1 (Joseph Szigeti)
 1936 (Jan. 3) Classical Symphony
 1937 (Feb. 5) Scythian Suite
 Suite, "The Love for Three Oranges"
 Piano Concerto No. 3 (Serge Prokofieff)
 (Oct. 15) "Russian Overture"
 Classical Symphony
 Suite, "Lieutenant Kijé"
 (First performance in the United States)
 (Dec. 17) Violin Concerto No. 2 (Jascha Heifetz)
 (First performance in the United States)
 1938 (Mar. 25) (Concert conducted by the composer)
 Suite, "Chout"
 Piano Concerto No. 1 (Serge Prokofieff)
 Suite No. 2, "Romeo and Juliet"
 (First performance in the United States)
 "Peter and the Wolf"
 (First performance in the United States)
 1940 (Feb. 9) Violin Concerto No. 2 (Jascha Heifetz)
 (Mar. 8) Cello Concerto (Gregor Piatigorsky)
 (First performance in the United States)
 1941 (Oct. 10) Suite No. 2, "Romeo and Juliet"
 1942 (Mar. 6) Scythian Suite
 (Mar. 27) Classical Symphony
 (Nov. 27) Suite, "Lieutenant Kijé"
 (Dec. 24) Classical Symphony

- 1943 (Feb. 26) Piano Concerto No. 3 (Alexander Borovsky)
 1945 (Oct. 26) Suite No. 2, "Romeo and Juliet"
 (Nov. 9) Symphony No. 5
 (First performance in the United States)
 (Dec. 14) Symphony No. 5
 1946 (Nov. 1) Suite, "Chout"
 1948 (Jan. 9) Violin Concerto No. 1 (Isaac Stern)
 (Mar. 5) Scythian Suite
 (Apr. 30) Suite No. 2, "Romeo and Juliet"
 (Nov. 5) Symphony No. 5
 1949 (Apr. 1) Violin Concerto No. 2 (Jascha Heifetz)
 1951 (Feb. 9) Symphony No. 6
 1952 (Apr. 4) Suite, "Chout"
 1953 (Mar. 20) Piano Concerto No. 3 (William Kapell)
 (Mar. 27) Classical Symphony
 (Nov. 27) Symphony No. 7
 (Nov. 27) Scherzo and March, "The Love for Three Oranges"
 1955 (Apr. 1) Piano Concerto No. 3 (Gary Graffman)
 1956 (Apr. 6) Symphony No. 5
 (Apr. 13) Violin Concerto No. 2 (Zino Francescatti)
 1957 (Feb. 1) Piano Concerto No. 2 (Henriot)

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"PETROUCHKA," A BURLESQUE IN FOUR SCENES

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, June 17, 1882

The ballet "*Petrouchka: Scènes burlesques en 4 Tableaux*," scenario by Igor Stravinsky and Alexandre Benois, was first produced at the Châtelet, in Paris, June 13, 1911, by the Ballet Russe of Serge de Diaghilev.

The first performance of the suite at the concerts of this orchestra was given November 26, 1920, under the direction of Pierre Monteux. The composer conducted Scenes I and IV (in a reduced instrumentation) February 22, 1946. The most recent performance of the suite was on January 28, 1955, when Mr. Monteux conducted. The complete ballet score, as now presented, was conducted by Leonard Bernstein, January 23, 1948.

The following instruments are required in the ballet: 4 flutes and 2 piccolos, 4 oboes and English horn, 4 clarinets and bass clarinet, 4 bassoons and contra-bassoon, 4 horns, 2 trumpets and 2 cornets-à-piston, 3 trombones and tuba, timpani, snare drum, tambour de Provence, bass drum, cymbals, tambourine, triangle, glockenspiel, xylophone, tam-tam, celesta, pianoforte, 2 harps and strings. The score is dedicated to Alexandre Benois, and was published in 1912.

PORTIONS of this ballet, such as the third scene (the domain of the puppet Moor), and the final tragedy of Petrouchka at the very end, are usually omitted in concert performances. The present performance will include the entire score. As indicated in the full score, the scenes are as follows:

SCENE I. *Fête populaire de la Semaine Grasse.*

Introduction. A group of drinkers pass dancing by — An old man on a platform engages the crowd — An organ grinder appears

with a dancer — He begins to play — The dancer performs, marking the beat with a triangle — The organ grinder, while continuing to turn his handle, plays a cornet — At the opposite side of the stage a music box begins and another dancer performs — They cease — The old man resumes — A merrymaking crowd passes — Two drummers draw attention to the little theatre — The old showman appears before it and plays his flute — The curtain of the little theatre is drawn and the crowd perceives three puppets: Petrouchka, a Moor, and a Ballerina — The showman's flute gives them life — Russian Dance — All three begin to dance, to the astonishment of the public.

SCENE II. "*Chez Petrouchka.*" The door of Petrouchka's room opens suddenly; a foot kicks him on stage; Petrouchka falls and the door slams — Maledictions of Petrouchka — The Ballerina enters — Despair of Petrouchka.

SCENE III. "*Chez le Maure.*" The Moor dances — Dance of the Ballerina (Cornet in her hand) — Waltz (the Ballerina and the Moor) — The Moor and the Ballerina listen — Petrouchka appears — Quarrel of the Moor and Petrouchka; the Ballerina disappears — The Moor pushes Petrouchka out.

SCENE IV. *Fête populaire de la Semaine Grasse (vers le soir).*

Nurses' Dance — Enter a peasant with a bear — The crowd separates — The peasant plays the chalumeau and the bear walks on his hind legs — There appears a rakish holiday merchant with two gypsies — He tosses bank notes among the crowd — The gypsies dance while he plays the accordion — Dance of the coachmen and grooms — The nurses dance with the coachmen and grooms — The masqueraders — A masker dressed as a devil incites the crowd to fool with him — Altercation of maskers dressed as goat and pig — The crowd joins the maskers — The dance is interrupted — Petrouchka comes out from the booth pursued by the Moor while the Ballerina tries to hold him back — The Moor strikes him with his sword and Petrouchka falls, his head broken — He moans and dies — The crowd surrounds him — The policeman is sent for to find the Charlatan — The Charlatan arrives and lifts the body of Petrouchka, shaking him — Alone on the stage the Charlatan drags the body towards the booth — Above the booth the shade of Petrouchka appears, threatening, and makes a long nose at the Charlatan — The Charlatan drops the puppet in terror and goes out quickly, glancing behind him.

Stravinsky in 1911, still a recent "find" of Diaghilev, having brought upon himself the world's attention by the production in the previous spring of his '*L'Oiseau de Feu*,' soon became absorbed in thoughts of a primitive ballet in which a young girl would dance herself to death as a sacrificial pagan rite. Diaghilev was delighted with the idea, and visited the young composer at Clarens on Lake Geneva to see how "*Le Sacre du Printemps*" was progressing. Instead, he found Stravinsky deep in a new idea, a *Konzertstück* for Piano and Orchestra, in which the solo part would suggest "a puppet suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios." The orchestra would retaliate

with "menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet."

In these words, Stravinsky describes in his autobiography the inception of what was to be his second ballet, pushing all thoughts of "*Le Sacre du Printemps*" for the time being into the background. "Having finished this bizarre piece, I struggled for hours while walking beside Lake Geneva to find a title which would express in a word the character of my music and, consequently, the personality of this creature." These were the musical plans which Diaghilev found Stravinsky working upon. "He was much astonished when, instead of sketches of the '*Sacre*,' I played him the piece I had just composed and which later became the second scene of '*Petrouchka*.' He was so much pleased with it that he would not leave it alone and began persuading me to develop the theme of the puppet's sufferings and make it into a whole ballet. While he remained in Switzerland we worked out together the general lines of the subject and the plot in accordance with ideas which I suggested. We settled the scene of action: the fair, with its crowd, its booths, the little traditional theatre, the character of the magician, with all his tricks; and the coming to life of the dolls — *Petrouchka*, his rival, and the dancer — and their love tragedy, which ends with *Petrouchka*'s death."

Mr. Edwin Evans gives the following description of the ballet:

"The action takes place at St. Petersburg in the Admiralty Square during Carnival week, about 1830. Amid the popular merry-making an old Showman of Oriental mien presents before the public of the fair three animated puppets: *Petrouchka*, the Ballerina, and the Moor, who perform a lively dance. The Showman's magic has imbued them with human feelings and emotions. Of the three, *Petrouchka* is the most nearly human, and therefore the most sensitive. He is conscious of his grotesque exterior and bitterly resentful of the showman's cruelty. He is romantically enamoured of the Ballerina, but she is only repelled by his uncouth appearance. Compared with *Petrouchka* the Moor is brutal and stupid, but he is sumptuously attired and therefore more attractive to the Ballerina, who captivates him. *Petrouchka* intrudes upon their love scene, but is ignominiously thrown out. Meanwhile, the fun of the fair, which has suffered no interruption, has reached its height. A roistering merchant, accompanied by two gipsy girls, throws bank-notes to the crowd. There are dances of Coachmen and of Nursemaids. A performing bear traverses the scene with his trainer in attendance. Suddenly there is a commotion in the Showman's booth, from which *Petrouchka* emerges, fleeing for his life with the Moor in pursuit. He is overtaken and struck

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down, and he dies in the snow among the merry-makers who, mystified, call upon the police to fetch the Showman. He comes and easily convinces every one that Petrouchka is but a puppet, a thing of wood and saw-dust. The crowd disperses, but the Showman is terrified to see, above his booth, the ghost of Petrouchka, threatening him and jeering at his dupes.

"It will be observed that the Russian Petrouchka, for all his grotesque trappings, remains, like Pierrot, an essentially tragic figure — the more tragic that he is fated to endure his troubles without the solace of sympathy. The discomfiture of Petrouchka in his courting of the Ballerina does not differ essentially from that of the gentle, romantic-minded Pierrot at the hands of the realistic, worldly minded Columbine, who prefers the cynical Harlequin. In fact Petrouchka adds yet another chapter to the *Commedia dell' Arte*, that fertile and glorious tradition which the majority of Englishmen know only through its dregs, the seaside Pierrot, and the harlequinade that until recently followed the Christmas pantomime, though in recent years the pathos of Pierrot has been recaptured elsewhere by Charlie Chaplin."

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ENTR'ACTE

IN DEFENSE OF "CORNO DI BASSETTO"

JACQUES DE MENASCE, who possesses a straight and honest musician's point of view, has been aroused by the stated opinion of W. H. Auden that George Bernard Shaw "was the best music critic that ever lived." The result is an article in the magazine *High Fidelity* for October, entitled "Sour Notes on a Basset Horn." "A statement of this kind coming from Mr. Auden," writes Mr. de Menasce, "should be taken seriously; although it is gracefully couched in terms of surmise, it is strong enough in formulation to assume the character of a pronunciamento." Whereupon Mr. de Menasce proceeds not only to take Mr. Auden seriously, but to take Mr. Shaw seriously. The result is interesting and provocative.

No doubt Shaw himself wished to be taken seriously. He had convictions on musical matters as strong as his convictions on politics or the stage, while his style of presenting them had always the palatability of wit. Surely the ability to handle language and gain a large reading public is part of being a critic worth talking about. Shaw acquired such an audience for the first time when in the nineties he became a music critic and signed himself "Corno di Bassetto." He was not laying down a musical gospel of the sort to be embalmed in textbooks. He was writing entertaining stuff out of a genuine love of music and a considerable knowledge of it, with many entertaining

excursions along the way. It is a point that what he wrote sixty odd years ago now exists between covers, and is still read.

If we sift his musical conclusions from the reviews in which they are characteristically set forth and examine them with the sober judicious eye of 1957, they will not all stand up. Mr. de Menasce quotes as an example Shaw's statement that "*Carmen* is abysmally inferior to *Der Freischütz*." If a critic should proclaim *Carmen* as "superior to *Der Freischütz*" he would be promptly passed by for sitting pedantically on what is obvious. Shaw did not expect his remark to be swallowed whole. He was stressing the point, in his own way, that while the English public listened to endless *Carmens* (he betrays elsewhere an enormous respect for *Carmen*) they had been deprived for years, by managerial unenterprise, of the "freshness and charm," the "unaffected sentiment and sincerity" of Weber's opera.

When Shaw went to Bayreuth in September, 1894, he wrote of a performance of *Parsifal*: "The bass howled, the tenor bawled, the baritone sang flat, and the soprano, when she condescended to sing at all and did not merely shout her words, screamed, except in one unscreamable song of Herzeleide's death, in which she subsided into commonplaceness." He had the effrontery to seek out Hermann Levi afterwards and express his opinion about the bass in question to the great Wagnerian conductor. Levi protested that the singer had "the best voice in Germany." Shaw responded "by offering to sing it better myself, upon which he gave me up as a lunatic." Shaw was sacrificing the performers, with his customary exaggeration, to his ideal of how Wagner, his god at the time, should be made to sound. It is easy to read between the lines that he had expected to be lifted by a moving performance of the superb "Herzeleide" scene, and that the Kundry, in spite of all Levi's skill, had muffed it. His many pages covering Wagnerian performances, and London performances in general, show the same purpose — to uphold the highest standard, and ridicule those who fell short of it. "It is one of the conditions of that high susceptibility which is my chief qualification as a critic," he wrote with his usual modesty on May 30, 1894, "that good or bad art becomes a



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personal matter between me and the artist. I hate performers who debase great works of art: I long for their annihilation. . . . But I am necessarily no less extreme in my admiration of artists who realize the full value of great works for me or who transfigure ordinary ones." He never hesitated to praise an artist who did justice to the music; on the other hand, artists who are now sacrosanct memories — Paderewski, Sembrich, Jean de Reszke, were hauled up for occasional shortcomings. Emma Calvé, who was the immediate cause of the above quotation, gets the following tribute, with a reservation, however, on her conception of the part of Carmen: "Calvé is such an artist, and she is also a woman whose strange personal appearance recalls Titian's wonderful Virgin of the Assumption in Venice, and who has, in addition to that beauty of aspect, a beauty of action — especially of that sort of action which is the thought or conception of the artist made visible — such as one might expect from Titian's Virgin if the picture were made alive."

There is no point in taking Shaw's criticisms in the accepted sense of honest, considerate and fair reviews of musical performances. They were in themselves literary performances, for which the subject as often as not furnished the excuse for divagations which were mostly Shaw. There is something to be said for criticism as a literary performance. Something more is expected of a superior critic than judicious reporting of a momentary event. A judgment of music, aside from its performance, is after all nothing else than a personal opinion. When the person giving his opinion is G. B. Shaw, it will be relished the more for its Shavian flamboyance. Many a singer or pianist whom he sat before must have bitterly cursed him in their hearts; one can imagine their resentment when he singled out small flaws in order to parade his store of technical knowledge. A half a century later, when his victims are long since gone, we can read his opinions for their interest as Shaw, without too much concern for his "whipping boys" of another century. One is reminded of the epilogue to *Saint Joan*. Like the Maid, Shaw in his grave can be admired with more equanimity than when he was a live and disturbing presence. He was always ready to put an explosive under any manifestation of traditional complacency that had the smell of smugness. His victims would have considered the following later remark, quoted by Mr. de Menasce, as simply an admission of complete critical ineligibility: "I yield to no man in the ingenuity and persistence with which I seize every opportunity of puffing myself and my affairs," and "every sort of notoriety will serve my turn."

Posthumously, this remark no longer seems insufferable — it was to be expected from this particular literary wit. No one would expect to agree with all of his musical preferences — to do so we should have to be little Shaws. It is enough if he can pique in us a sense of disputation, and generate some interest in the musical issues which occupied that now long outmoded era. His reviews, speaking from the musical nineties, showed considerable penetration. He perceived the "tonal sensuousness" in Brahms, but missed the formal skill. Wagner he admired without idolatry, saving his partiality for such a figure, then neglected, as Mozart.

Mr. de Menasce, "at a loss to understand the exorbitance of Mr.

Auden's claim," cites more plausible candidates for the honor of the "best music critic who ever lived." Joseph Haydn ("for his majestic judgment of Mozart"), Schumann, Berlioz, Liszt, Wagner, Debussy, Schoenberg, Stravinsky, Heine, Stendhal, Nietzsche, Fauré, Dukas, Milhaud, Sauguet, Romain Rolland, Aaron Copland, Virgil Thomson, Eduard Hanslick, Josef Marx, Paul Berker, Alfred Einstein, and Willi Schuh! "I can find no good reasons to believe that Shaw was superior as a music critic to any of these eminent and highly proficient men. I can not even bring myself to state with any degree of conviction that he was their equal." Let us venture that as a music critic "Corno di Bassetto" was the equal of no one and that no one was the equal of him. His printed opinions, however colored and personal, have at least a literary superiority. They may outlast most of what the critics mentioned above have written, on the principle that in controversy there is life.

J. N. B.

SYMPHONY NO. 4, IN F MINOR, *Op.* 36

By PETER ILICH TCHAIKOVSKY

Born at Votkinski, in the government of Viatka, Russia, May 7, 1840;
died at St. Petersburg, November 6, 1893

The Fourth Symphony, composed in 1877, was first performed by the Russian Musical Society in Moscow, February 22, 1878.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, and strings.

THE year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of the three, beyond the mere word "*Pathétique*" for the last, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneïev: "Of course my symphony is pro-

gramme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered, in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out this symphony he was intensely unhappy — there was indeed a dread shadow hanging over his life. He uses the word significantly in a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days which gave it birth seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-powers. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music,

* Some connection between the symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.

specifically his symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears — these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical Tchaikovsky are two different people. The first was mentally sick, pitifully feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength.

On the other hand, Tchaikovsky's music which more than any other is drenched with lamentation, the "Pathetic" Symphony, he wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers. Tchaikovsky simply reveled in a poignant style of melody which somehow fully expressed his nature, and was not unconnected with a strain of Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music — the more so when outwardly all was well with him. When, on the other hand, trouble reared its head, he found his salvation from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his own domain. He wrote to Mme. von Meck, August 12, 1877, when, shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life when one must fortify oneself to endure and create for oneself some kind of joy, however shadowy. Here is a case in point: either live with people and know that you are condemned to every kind of misery, or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, leads only to pain and grief." Tchaikovsky wrote this when the shadow of his marriage was still upon him, the longed-for escape not within his grasp. When he did make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair expanse of Lake Geneva, then did he bring his symphony and his opera, "Eugene Oniegn" to their full flowering and conclusion.

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BEETHOVEN "Grosse Fuge," *Op. 133*, for String Quartet
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DEBUSSY Excerpts from "Le Martyre de Saint Sébastien"
(Mystery Play by Gabriele d'Annunzio)

- I. Prelude: The Court of the Lilies
- II. Dance of Ecstasy and Finale from Act I

STRAUSS "Tod und Verklärung," Tone Poem, *Op. 24*

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"GROSSE FUGE" FOR STRING QUARTET, *Op. 133*

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16(?), 1770; died at Vienna, March 26, 1827

(Edited for String Orchestra by FELIX WEINGARTNER)

Composed in 1825 as the finale of the String Quartet, *Op. 130*, the fugue was published separately and posthumously, May, 1827, as "*Grande Fugue, tantôt libre, tantôt recherchée*" ("sometimes free, sometimes strict"); dedicated to Rudolph, Archduke of Austria.

THE "Great Fugue" which Beethoven first intended as the finale of the Quartet in B-flat would, as the sixth movement of that already extensive work, have reached into lengths far beyond contemporary listening capacities. When the Quartet had been performed, Beethoven's friends, so we are told, were as baffled by the fugue as they were entranced by the *Cavatina*. They urged him to write a more understandable finale, and when Artaria offered to publish the fugue separately in such a case, Beethoven reluctantly consented. D'Indy has argued for the restoration of the fugue to its proper position from which it was ousted by the pressure of others, on the grounds that it is a blood relative to the earlier movements — the first movement in particular. Courageous players have on occasion so performed the Quartet. The stand is arguable. Beethoven, who knew his own mind, had elsewhere turned to the tense and concentrated logic of a fugue as the culmination of a succession of not too weighty movements (the Piano Sonatas, *Op. 101* and *Op. 109*, the last Cello Sonata, *Op. 102*).*

And yet it is possible to wonder whether Beethoven, following practical advice, did not really reach the same decision quite by himself on æsthetic grounds. Having completed the fugue, he may have realized that he had in the heat of his subject exceeded his aim of writing a properly terse finale to a long quartet. What may have started out to be pointed summation had grown into an exhaustive and involved piece of music, no mere fugue finale, but three fugues erected upon a single theme, and bound by an introduction and a coda. The *Grosse Fuge*, wherever it may belong, is a work of self-standing proportions.

Seventeen minutes of fugal writing must be considered alien to any sonata scheme. The listener who is accustomed to variety in color and dynamics, the alleviations of frank chords and melodies, will not be drawn by lengths of discourse which, however eventful as counterpoint, are as sheer sonority unrelieved and lacking in ebb and flow. Beethoven does not wrap his voices in velvet as he had done, for example, in the *Cavatina*. In full pursuit of an idea, he forfeits the tonal amenities. At times the spacing is wide, the high range of the violin strained, the

* It is interesting to note that the rhythm of the fugue subject is the favored joyous "alla marcia" rhythm found in the Piano Sonata, *Op. 101*, the A minor Quartet, and indeed the Andante of the Quartet to which this fugue belonged.



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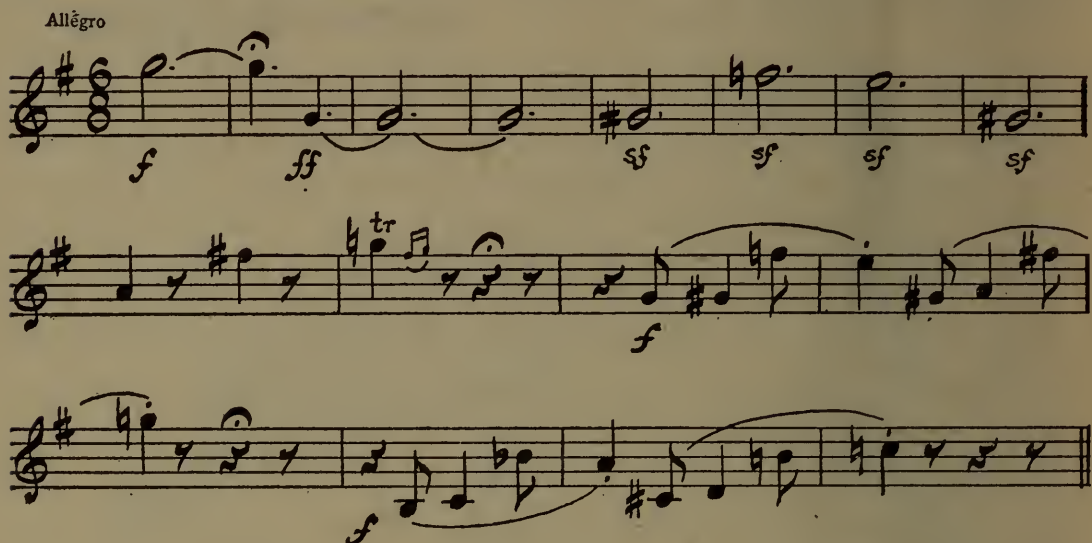
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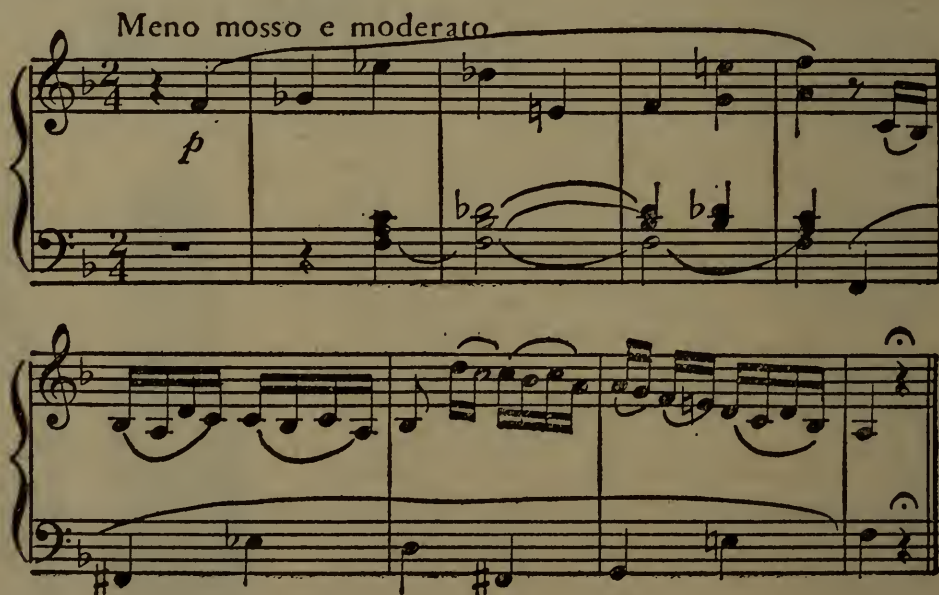


subtle rhythmic variation less noticeable than the insistent beat of the long and devious subject of the first fugue. These forbidding aspects are gradually forgotten as the contrapuntal adventures of the theme itself, with its striking physiognomy, are set forth.*

The introduction is marked "Overtura," and like an overture it is a preliminary digest of what is to follow:

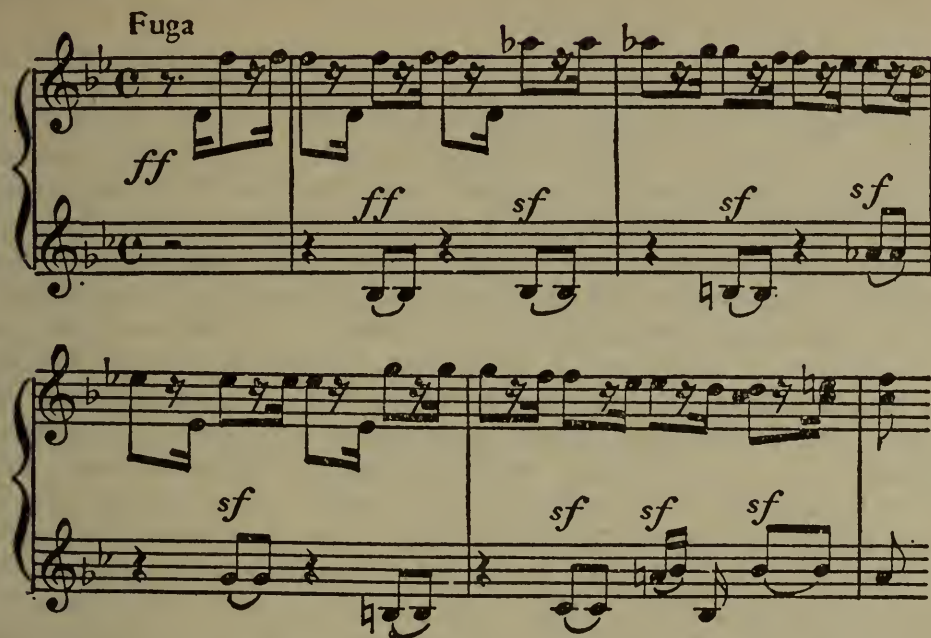


It is nothing more than the bare exposition of the all-pervading theme in each of the principal forms it is to assume: in majestic bar lengths, in diminution and altered rhythm as it is to appear in the third fugue, and in quarter notes as in the second fugue, with the accompanying figure of that fugue:



* The theme compares, note for note, with the theme which introduces the A minor Quartet, Op. 132 (where, however, it is set in suave harmonies). The fugue theme of the C-sharp minor Quartet, Op. 131, is also chromatically similar. Beethoven worked upon the three quartets simultaneously.

The ubiquitous theme is played in the bass as countersubject to the subject of the first fugue:



The second fugue offers the contrast of pianissimo, in G-flat, *meno mosso e moderato*. It opens with the theme in double diminution (sixteenth notes), and proceeds with a weaving second subject in the same note value. The third fugue, *allegro molto e con brio*, states the theme rhythmically, and combines it with a new subject, beginning with a trill. The moderato section interrupts it, and reappears again fleetingly just before the coda begins. The theme by this time has been stretched and compressed, inverted, divided up, combined with itself. In the coda, the inexhaustible Beethoven presents it in further guises, but in harmonic clothing at last.

. . .

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At the time when he was conductor of the Vienna Philharmonic (1898–1900) he performed the Quartet in F minor (Op. 95) in this way, and anticipated objections:

“Chamber music is written for a room. It is properly enjoyed only by the performers themselves. The four players at their desks are the audience to which the music addresses itself. If chamber music is transplanted to the concert hall, that intimacy is lost, but also more is lost. In a larger hall the sound of the four instruments is lost; they do not speak to the listener with the power the composer intended. I give them that power by multiplying the players. I set loose the power of expansion slumbering in the parts. We reinforce the parts in an instrumental composition by Haydn and an overture of Mozart’s. Do we thereby alter the character of those works? By no means. The volume of sound we give a piece depends on the place in which it is performed. I act not contrary but according to the composer’s intentions by so doing. In writing of his quartet, Beethoven was not thinking of the limited little instruments. ‘Do you think I am writing for your stupid fiddles?’ said he to Schuppanzigh. He carried out a mighty idea in four parts. The idea must be given expression. The sound of one violin in a chamber is as good as that of twenty violins in a hall.

“The Greeks put sound-intensifiers into their theatre heroes’ mouths and made the actors wear cothurns. That was required by the dimensions of their theatres.

“Our chamber music in concert halls suffers from the disproportion of the room. If one wishes to produce an effect one must take account of the size of the room. That I will do, and with the first two bars of the quartet I shall win over the audience; I know I shall.”

Other conductors had tried the experiment, notably Hans von Bülow, but he had not repeated it. On December 26, 1884, Arthur Nikisch had performed with the strings of the Boston Symphony Orchestra the minuet and the fugued finale of the Quartet in C major, Op. 59 No. 3, and repeated it in 1891. Dimitri Mitropoulos, as guest conductor at these concerts, presented the Quartet in C-sharp minor, Op. 131, entire, on January 15–16, 1937, and Leonard Bernstein conducted the same quartet on March 7–8, 1952. Richard Burgin conducted the entire Quartet in A minor, Op. 132, at a summer concert by members of the Orchestra on August 29–30, 1943, in the New England Mutual Hall. Dr. Munch performed the Lento assai from the Quartet in F major, Op. 135, on October 26–27, 1956, in memory of Leslie J. Rogers.

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EXCERPTS, "THE MARTYRDOM OF SAINT SEBASTIAN"
(MYSTERY PLAY OF GABRIELE D'ANNUNZIO)

By CLAUDE DEBUSSY

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862;
died at Paris, March 25, 1918

Debussy composed his music to the play of d'Annunzio in the year 1911. The first production took place at the *Théâtre Châtelet* in Paris, Monday, May 22, 1911. The choreographer was Fokine; the designer of scenery and costumes, Léon Bakst. D. E. Engelbrecht had trained the chorus, and Émile Vuillermoz supervised the rehearsals. André Caplet, who was the conductor, assisted Debussy in the last moment filling-in of the orchestration.

The instruments required are: quadrupled flutes, clarinets and bassoons, 2 oboes and English horn, 6 horns, 4 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, tam-tam, celesta, 3 harps, and strings.

Three numbers from the suite were performed at these concerts January 18, 1924, under the leadership of Pierre Monteux. Serge Koussevitzky brought forward the entire suite February 14, 1930 (with the Cecilia Society and Mme. Ritter Ciampi). There was another performance December 24, 1936 (with the Cecilia Society and Mme. Olga Averino), and a third, December 29, 1939 (with the Cecilia Society and Cleora Wood). Two excerpts were performed on November 30, December 1, 1951, Pierre Monteux conducting.

Charles Munch, as guest, conducted the entire score, with spoken lines taken from the play, March 25, 1948, and as Music Director, January 27-28, 1956. On this occasion, The New England Conservatory Chorus participated. The soloists were Phyllis Curtin, Florence Kopleff, and Catherine Akos. The speaker was Arnold Moss.

The instrumental music performed on this program is derived from the first act. The Prelude is followed by the "Ecstatic dance of Sebastian on live coals" from Scene 2, and Scene 3 entire. In this scene the duet of the twins, beginning "*Hymnes, toute l'ombre s'efface*" is given to four trumpets, and the seraphic four part chorus, "*Salut! O lumière du monde, croix large et profonde*" to the woodwind choir.

WHEN, in the spring of 1911, a new score of Debussy was announced for performance at the Châtelet — incidental music to a play of d'Annunzio in French verse — "*Le Martyre de Saint Sébastien*," which had been commissioned by Mme. Ida Rubinstein, musicians shook their heads in doubt. It was probably just another of the commissions which the composer accepted for the fee it would bring, and looked upon with unmistakable dislike, such as the incidental music to "King

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Lear," or the ballet for Diaghilev, "*Masques et Bergamasques*" (which he never wrote), or another ballet, "*Khamma*," which he sketched for Maud Allan, and handed over to Charles Koechlin to orchestrate. Those who looked for an *œuvre de circonstance* of this sort in "*Le Martyre de Saint Sébastien*" were mistaken.

The figure of the Archer of God, the fair "athlete of Christ," suggesting at once sensuous grace and a pure flame of faith, an intriguing symbolism clothed in an archaic simplicity of style, appealed to him immensely. The Saint as d'Annunzio presented him to Debussy was limned in a tragic mystery play, a figure as he might have been depicted in a stained glass window. "I have dreamed for a long time of the bleeding youth," wrote the Italian poet, "transfigured in the Christian myth, like the beautiful wounded god mourned by the women of Byblus before the catafalque of ebony and purple, in the vernal equinox. I had chosen this line from a verse of Veronica Gambara, the great Italian poetess of the Renaissance: 'He that loves me most, wounds me.' My mystery play is a development of this theme. The saint, holding fast the laurel at the hour of execution, said to the archers of Emesa:

*'I say unto you, I say unto you,
He that wounds me the more deeply, the more deeply loves me.'*

Debussy has introduced each act, or "mansion" (according to an antique terminology) by a prelude. The introduction to the final act becomes an "interlude," because it follows without break upon the fourth (the scene of the laurel grove). He has introduced choral passages freely through the score, and to the divine commentaries of the groups are added single celestial voices, for soprano except in the case of the two brothers, the martyrs of the first act, these parts being sung by contraltos. The orchestra makes little use of the strings save for reinforcement or a background of tremolo chords. Analysts speak of a distinct use of Gregorian modes, which antique flavor is mated with a touch of Oriental melody, in keeping with the decidedly Eastern influence which was found in the court and the civilization of the Roman Empire in the days of Diocletian.

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"TOD UND VERKLÄRUNG" ("DEATH AND
TRANSFIGURATION"), TONE POEM, *Op. 24*

By RICHARD STRAUSS

Born at Munich, June 11, 1864; died at Garmisch, September 8, 1949

Tod und Verklärung was first performed from the manuscript, the composer conducting, at Eisenach, June 21, 1890, when his "*Burleske*" was also first heard. Anton Seidl gave the first American performance with the Philharmonic Society of New York, January 9, 1892. Emil Paur introduced it at the Boston Symphony concerts, February 6, 1897.

The tone-poem is dedicated to Friedrich Rösch and scored for 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 2 harps, gong, strings.

WHEN *Death and Transfiguration* first appeared, an unrhymed poem was printed in the score, giving a more explicit story than Strauss, always reticent about such matters, usually attached to his symphonic poems. The verses were unsigned but were soon discovered to be from the pen of none other than Alexander Ritter, the militant champion of Wagner and Liszt, who had recruited the youthful Strauss at Meiningen to the cause of "programme music." The verses, it was found out, were actually written after the music had been composed, and were inserted in the score as it went to the printer. The analysts forthwith questioned the authenticity of the words as a direct guide to the music. But surely Strauss and Ritter must have been too intimately associated at this time not to have a clear understanding.

It was Ritter who had goaded the brilliant young musician to set his back firmly upon symphonies and sonatas, and fly the banner of "*Musik als Ausdruck*." Assuming that the older man could hardly have done more than help the younger one to find himself, the fact remains that Strauss, embarking upon programme music with the *Aus Italien* which he called a "symphonic fantasia," in 1886, made quick and triumphant progress with three symphonic poems: *Macbeth*, *Don Juan*, and *Tod und Verklärung*, all within the space of three years.*

• •

The work divides naturally into four parts:

1. In a dark room, silent except for the ticking of the clock, is a dying man. He has fallen asleep and is dreaming of childhood.
2. The struggle between life and death begins anew.
3. He sees his life over again. He remembers childhood, youth, and the strivings of manhood after ideals that are still unrealized.
4. From heaven comes to him what he had vainly sought upon earth, "*Welterlösung, Weltverklärung*": "World-redemption, world-transfiguration."

* Strauss wrote of Ritter: "His influence was in the nature of the storm-wind. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner and Berlioz. My symphonic fantasia, *Aus Italien*, is the connecting link between the old and the new methods."

The poem of Alexander Ritter has been paraphrased as follows:

A sick man lies upon his mattress in a poor and squalid garret, lit by the flickering glare of a candle burnt almost to its stump. Exhausted by a desperate fight with death, he has sunk into sleep; no sound breaks the silence of approaching dissolution, save the low, monotonous ticking of a clock on the wall. A plaintive smile from time to time lights up the man's wan features; at life's last limit, dreams are telling him of childhood's golden days.

But death will not long grant its victim sleep and dreams. Ominously it plucks at him, and once again begins the strife; desire of life against might of death! A gruesome combat! Neither yet gains the victory; the dying man sinks back upon his couch, and silence reigns once more.

Weary with struggling, bereft of sleep, in the delirium of fever he sees his life unrolled before him, stage by stage. First, the dawn of childhood, radiant with pure innocence. Next, the youth who tests and practices his forces for manhood's fight. And then the man in battle for life's greatest prize: to realize a high ideal, and make it all the higher by his act — this is the proud aim that shapes his course. Cold and scornful, the world heaps obstacle after obstacle in his path: if he deems the goal at hand, a voice of thunder bids him halt — "Let each hindrance be thy ladder," he thinks. "Higher, ever higher mount!" And so he climbs, and so he pushes on, breathless, with holy zeal. All that his heart had ever longed for, he seeks still in death's last sweat — seeks, but never finds! Though now he sees it more and more plainly; though now it looms before him, he can not yet embrace it wholly, nor put the last touch to his endeavor. Then sounds the iron stroke of Death's chill hammer; breaks the earthly shell, enshrouds the vision with the pall of night.

But now from on high come sounds of triumph; what here on earth he sought in vain, from heaven greets him: Deliverance, Transfiguration!

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CONCERTO IN D MAJOR FOR VIOLIN, *Op.* 77

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in the year 1878, Brahms' Violin Concerto had its first performance by the Gewandhaus Orchestra in Leipzig on January 1, 1879, Joachim playing the solo and Brahms conducting.

The orchestral part of the concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

The concerto has been performed at Boston Symphony concerts by Franz Kneisel (December 7, 1889); Adolph Brodsky (November 28, 1891); Franz Kneisel (April

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15, 1893, February 13, 1897, December 29, 1900); Maud McCarthy (November 15, 1902, December 19, 1903); Fritz Kreisler (March 11, 1905); Hugo Heermann (November 25, 1905); Carl Wendling (October 26, 1907); Felix Berber (November 26, 1910); Anton Witek (January 20, 1912); Carl Flesch (April 3, 1914); Anton Witek (November 24, 1916); Richard Burgin (December 17, 1920); Georges Enesco (January 19, 1923); Jacques Thibaud (January 15, 1926); Albert Spalding (December 2, 1927); Jascha Heifetz (March 15, 1929); Nathan Milstein (March 13, 1931); Jascha Heifetz (December 17, 1937); Joseph Szigeti (March 17, 1944); Efrem Zimbalist (March 29, 1946); Jascha Heifetz (February 28, 1947); Ginette Neveu (October 24, 1947); Isaac Stern (January 23-24, 1953); Joseph Szigeti (December 31-January 1, 1954-5); David Abel (February 17-18, 1956). It was performed at the Pension Fund Concert of December 15, 1955 by David Oistrakh.

LIKE Beethoven, Brahms tried his hand but once upon a violin concerto — like Beethoven, too, he was not content to toss off a facile display piece in the style of his day. The result was pregnant with symphonic interest, containing much of Brahms' best. Joachim, for whom the concerto was written, might protest, argue, threaten, as violinists or pianists have before and since against obdurate composers. Brahms consulted his friend readily and at length, but mainly for such work-a-day practicalities as fingering and bowing.* For years the concerto was avoided as unreasonably difficult by the rank of violinists seeking a convenient "vehicle" in which to promenade their talents. The work has triumphantly emerged and taken its secure place in the repertory of concertos for its high musical values — and as such has become the ultimate test of breadth and artistic stamina in the violinist who dares choose it.

It was inevitable that Hans von Bülow, who called the piano concertos "symphonies with piano obbligato," should have coined a corresponding epigram for this one. Max Bruch, said Bülow, wrote concertos for the violin, and Brahms a concerto *against* the violin. We hasten to add Huberman's improvement on Bülow in his dissertation about the concerto form: "Brahms' concerto is neither *against* the violin, nor *for* the violin, *with* orchestra: but it is a concerto for violin *against* orchestra, — and the violin wins." The word, "concerto," say the etymologists, derives from the Latin "*certare*," to strive or wrestle.

• •

"Your delightful summer holiday," wrote Elisabet von Herzogenberg to Brahms, "your beloved Pörtschach, with its lake from whose waves there rise D major symphonies and violin concertos, beautiful as any foam-born goddess!"

In other words, this idyllic spot on the Wörther See in Carinthia, Brahms' chosen retreat for three summers from 1877, gave birth to two works in the sunny key of D major — the Second Symphony and the

* Karl Geiringer reproduces in his *Life of Brahms* a solo passage from the Concerto as originally written, Joachim's suggested emendation of it in the interest of effectiveness, and Brahms' ultimate alteration, accepting in general Joachim's configuration, but treating it in his own way.

Violin Concerto* — which were linked in character by his friends at the time, and have been by his commentators ever since.

Dr. Dieters found in the two a similarity of mood; Miss May goes so far as to say that “the sentiment is maintained at a loftier height in the concerto, although the earlier composition, the symphony, has a limpid grace which has an immediate fascination for a general audience.” Walter Niemann associates the two as “among Brahms’ great idyllic instrumental pieces with a serious tinge.” He thus compares the two first movements: “The virile struggle of this so-called ‘harsh’ composer against his tender North German emotional nature, his conflict with self, follows almost the same course as in the first movement of the Second Symphony. Thus the entry of the solo violin, after the rush of the great, broad *tutti* of the orchestra which precedes it, produces a truly regal effect, as it improvises freely on the principal theme, and works it up from the idyllic to the heroic mood.”

Individuals may differ about the justness of comparing the two works quite so closely. Some may admit nothing more in common between the two than a thematic simplicity, largely based on the tonic chord, and a bounteous melodic fertility; in general — the familiar and infinitely cherished “poetic” Brahms.

As usual in making his first venture in one of the larger forms, Brahms, with the expectant eyes of the musical world upon him, proceeded with care. In 1878, when he wrote his violin concerto, the composer of two highly successful symphonies and the much beloved *Deutsches Requiem* had nothing to fear for his prestige in these fields. About concertos, matters stood differently. His single attempt to date, the D minor Piano Concerto, had begun its career eighteen years before with a fiasco, and was to that day heard only on sufferance, out of the respect due to the composer of numerous far more biddable scores. In writing a violin concerto, Brahms was looked upon as a challenger of Beethoven, of Mendelssohn, and of his popular contemporary, Max Bruch.

Brahms wrote his concerto for Josef Joachim (Joachim’s copy of the score is inscribed “To him for whom it was written”). It is to be taken for granted that Brahms, who had often consulted his old friend about such works as the First Piano Concerto and the First Symphony, should in this case have looked for the advice of the virtuoso who was to play it. Writing to Joachim early in the autumn of 1878, he hesitated about committing himself, yielding the manuscript for a performance in the coming winter. He even “offered his fingers” as an alternative, for a concert in Vienna. The score, with a fair copy of the solo part, which he sent for Joachim’s inspection, was in its ultimate

* Brahms completed his Second Symphony in the autumn of 1877; the concerto just a year later.

form of three movements, proper to concertos. He had first worked upon the symphonic procedure of two middle movements, but gave up the scherzo, and considerably revised the adagio. "The middle movements have gone," he wrote, "and of course they were the best! But I have written a feeble adagio." Kalbeck conjectures the derelict scherzo may have found its way into the Second Piano Concerto, where Brahms succumbed to the temptation of a symphonic four movement outlay.

There was an interchange of correspondence about the solo part, of which Brahms sent Joachim a rough draft on August 22. Joachim complained of "unaccustomed difficulties." The composer seems to have held his own with considerable determination. An initial performance for Vienna was discussed, and given up. The problem was approached once more in mid-December, when Brahms sent Joachim a "beautifully written" copy of the solo part, presumably with corrections. "Joachim is coming here," he then wrote from Vienna, "and I should have a chance to try the concerto through with him, and to decide for or against a public performance." The verdict is reported on December 21: "I may say that Joachim is quite keen on playing the concerto, so it may come off after all."

It "came off" in Leipzig, at a Gewandhaus concert on New Year's Day, 1879. Joachim of course played, and Brahms conducted. The composer had protested a plan to have his C minor symphony played on the same program, "because the orchestra will be tired as it is, and I don't know how difficult the concerto will prove." Accordingly, Beethoven's Seventh ended the concert, which otherwise consisted of an overture, and some airs sung by Marcella Sembrich (then twenty-one), Joachim adding, for good measure, Bach's Chaconne. The critic Dörffel, in a rapturous review, admits: "as to the reception, the first movement was too new to be distinctly appreciated by the audience, the second made considerable way, the last aroused great enthusiasm." Yet Kalbeck reports a lack of enthusiasm, which he attributes to the soloist: "It seemed that Joachim had not sufficiently studied the concerto or he was severely indisposed." Apparently the violinist was not wholly attuned to the piece at first, for after he and Brahms had played it in Vienna, the latter wrote from that city: "Joachim played my piece more beautifully with every rehearsal, and the cadenza went so magnificently at our concert here that the people clapped right on into my coda" (so much for concert behavior in Vienna, 1879). In April of that year, having further played the work in Budapest, Cologne, and twice in London, Joachim seems to have had a musical awakening. Writing to Brahms about further changes he said: "With these exceptions the piece, especially the first movement, pleases me more and more. The last two times I played without notes."

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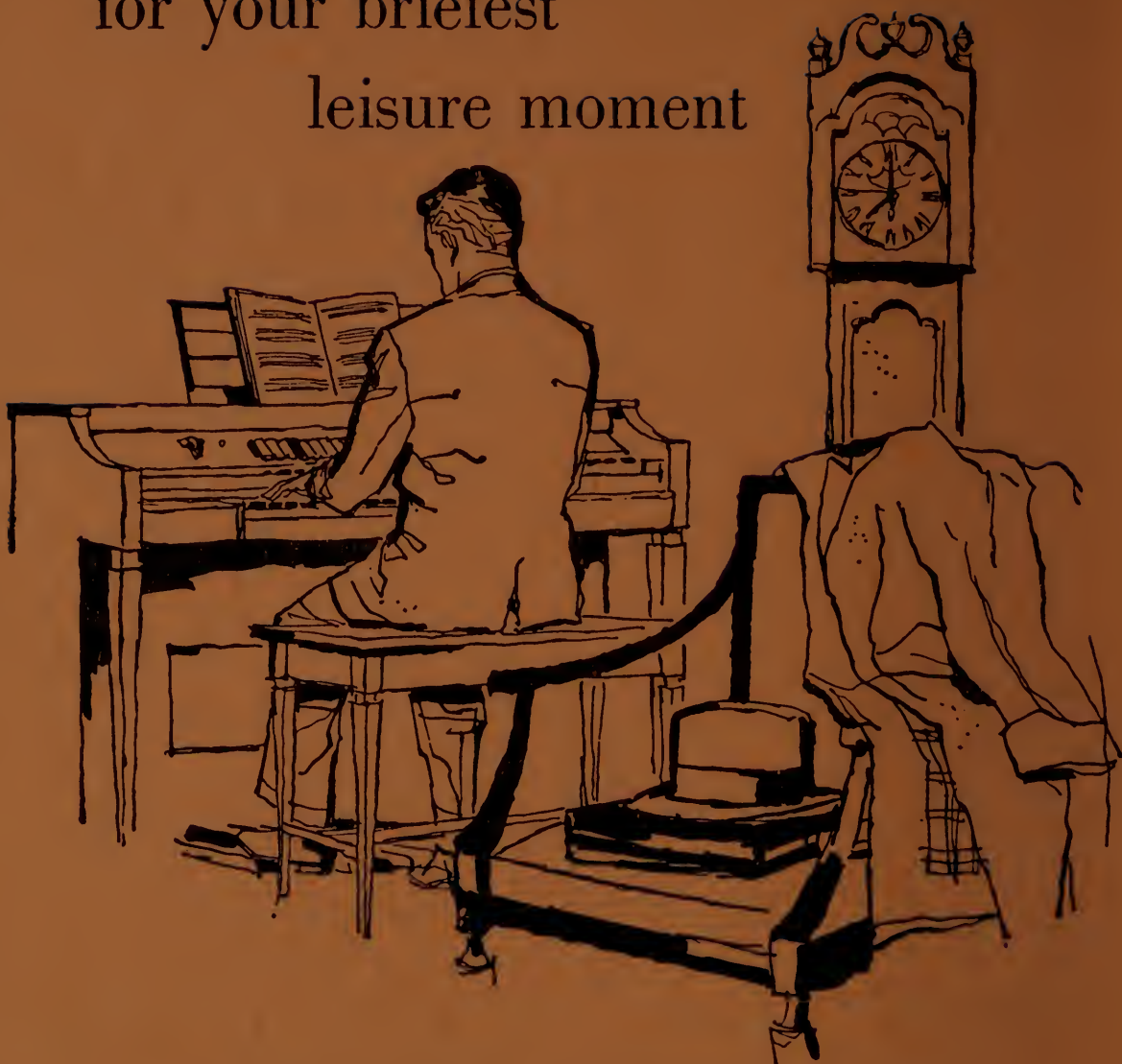
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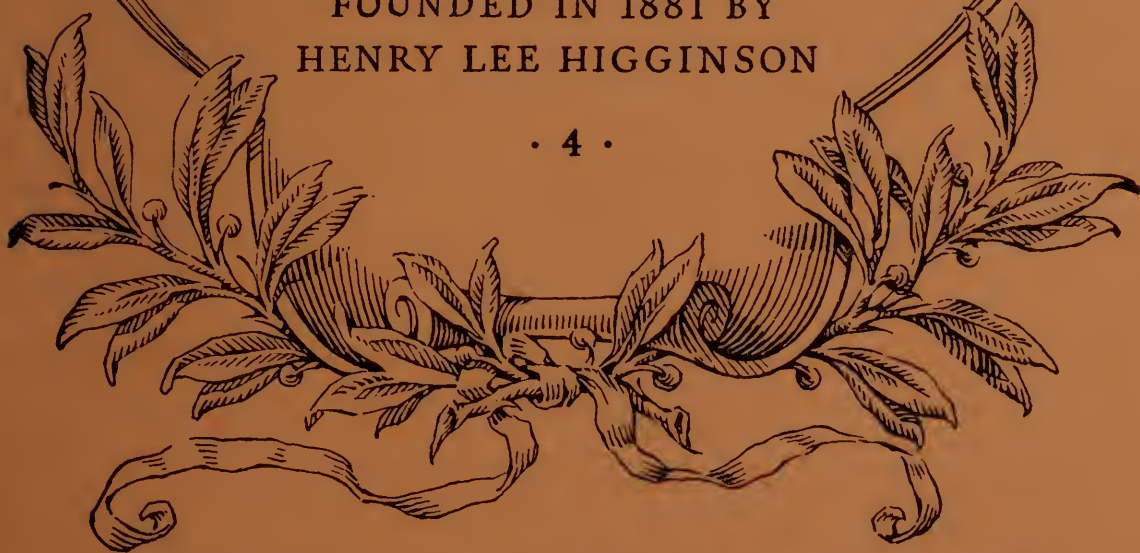
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Allegro con moto
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"AGON," A BALLET FOR TWELVE DANCERS

By IGOR STRAVINSKY

Born in St. Petersburg, June 17, 1882

The Ballet *Agon* was composed for the New York City Ballet on a grant from the Rockefeller Foundation and is dedicated to George Balanchine and Lincoln Kirstein. It was first performed as a ballet on December 1, 1957 by that company at the City Center (there was a previous benefit performance on November 27 for the March of Dimes).

There had been several concert performances of the complete score. (It lasts about eighteen minutes.) The first was on June 17, 1957 (at a 75th birthday concert) in the Hollywood Bowl by the Los Angeles Festival Orchestra, the composer conducting. Stravinsky also conducted performances with the *Sudwestfunk* Orchestra of Baden-Baden, at the Salle Pleyel in Paris on October 11, and in Donaueschingen, Germany, on October 19.

The score calls for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets, mandolin, harp, piano, tom-tom (or high timpani), xylophone, castanets and strings. It is dated April 26, 1957.

The mandolin part will be played by Martin Hoherman.

STRAVINSKY's latest Ballet is severely non-representational in the sense that there are no costumes other than the dancers' practice costumes, no décor, no "story." The title, derived from the Greek, meaning a "contest" or "struggle," is in itself decorative rather than applicable. The ballet is "pure music" — a balanced co-ordination, a matching of rhythms. Felix Aprahamian remarked in a review of the Paris performance: "Its Greek title, denoting struggle, but used by Stravinsky only in the sense of a dance competition, appears extremely apt for a score so clean, sinewy, and stripped of inessentials, yet so diverse." Balanchine, who made the choreography, has compared it to "an I. B. M. electrical computer," adding, "It is a machine, but a machine that thinks." John Martin, reviewing the Ballet première in *The Times*, objects: "He is wrong, for not even the I. B. M. has attempted a machine that deals in high wit. *Agon* certainly does. Not that it is funny; when you find yourself smiling it is simply with the pleasure of seeing the choreographer deliberately tie himself into compositional knots and resolve them with ease and a touch of bravado right on the final beat."

The Ballet requires four men and eight women. The orchestra is larger than the composer has used since his Symphony of 1945. Its use, however, is at no time massive. The many instruments are chosen for alternation and variety of color. The principal dance subjects (Sarabande, Gailliard, Bransle) upon which the score is built were suggested by a French dance manual of the mid-seventeenth Century.

Jay S. Harrison, in the *New York Herald Tribune*, commented after the Ballet performance upon the integration of the serial manner and the earlier Stravinsky. "Here, for what is really the first time, the two leading schools of twentieth-century musical thought — represented

by Stravinsky on the one hand and Schoenberg on the other — are joined so intimately that they become inseparable.

“The result of course is as nothing dreamed before. Though *Agon* is wondrously danceable music, it is also, in the long haul, infinitely more. For instance, Stravinsky, out of the depths of his uncanny technique, has found a way of taking atonality and its linear concomitants and giving them a backbone they have often lacked. Principally, he does it with his rhythm, which is characteristically Stravinskian and which, as such, absorbs the inherent aimlessness of atonal melodic device — much as a blotter absorbs a pool of spreading ink.

“In addition, his rhythmic configurations, as is always true of Stravinsky, even lend spine to the methods of orchestral disintegration that he has learned from Webern. Thus, the several and individual planes of *Agon's* sonority — the astral flecks of sound, the pulverization of tune — do not appear in the least arbitrary. What emerges is a network of sound consisting of bits and pieces of tone everywhere harnessed to a rhythmic base that reassembles these bits and pieces directly the ear has heard them.”

Robert Craft, providing notes for the excellent Columbia recording of this work, writes interestingly about the circumstances of its composition and gives a skeleton analysis here quoted.

“*Agon* is much more than merely the newest addition to the line of neoclassic ballets, of course. It continues their style and their tradition of ballet formulæ. Its interior construction does not follow from them and its technique is wider in scope and more concentrated in depth. But *Agon* is also, I think, far richer in substance and, by whatever techniques composed, it contains some of the most brilliant music Stravinsky has written. (The quartet for mandolin, harp, violin, and 'cello seems to me the high point of all.)

“The dates of composition help to explain the more consistent and fundamental use of serial technique as the work proceeds; they are in accord with Stravinsky's own development in the direction of through-

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composed serial music. In December 1953, i.e., before the *In Memoriam Dylan Thomas* and long before the *Canticum* (which was begun in June 1955), Stravinsky composed a fanfare for three trumpets. The ballet begins and ends with this fanfare, albeit considerably expanded and revised the following year and re-written a second time upon the completion of the whole ballet (re-instrumented, especially; for in the first revision the trumpets in the beginning were accompanied by harp only, and in the second section a guitar had been indicated for the part now played by the mandolin). Also dating from December 1953 is the latter part of the *Double Pas de quatre*. About two-fifths of the Ballet were composed in Hollywood in 1954, the first two *Bransles* in Hollywood in the spring of 1956, and the third in Venice in August 1956. The remaining portions were completed between February and April 1957."

I

Pas de quatre (Quartet Variation). Four male dancers advance from the rear of the stage with backs to audience.

Double Pas de quatre (Double Quartet Variations). Eight female dancers.

Triple Pas de quatre (Triple Quartet Variations). Eight female and four male dancers. *Coda*. Musically this dance is a variation and development of the *Double Pas de quatre*.

II

Prelude. Orchestra.

First Pas de trois. One male and two female dancers.

1. Sarabande step; male dance solo, two steps forward and three steps backward.
2. Gailliarde; two female dancers.
3. *Coda*; male and two female dancers.

Interlude. Orchestra.

Second Pas de trois. Two male and one female dancer.

1. Bransle Simple; two male dancers.
2. Bransle Gay; female dance solo. Stravinsky's sketches indicate that the dancer must turn the head towards each of the male dancers in turn at the two points in the score where the instruments stop and the castanet plays alone.
3. Bransle Double (de Poitou); two male dancers and one female.

Interlude. Orchestra.

Pas de deux. Adagio; one male and one female dancer.

Variation; one male dancer.

Variation; one female dancer.

Refrain; one male dancer.

Coda; one male and one female dancer.

III

"*A la strette*." Orchestra. Strings, brass, percussion, piano.

Danse des quatre duos (quartet of four pairs). Four sets of one male and one female dancer.

Danse des quatre trios (quartet of four trios). Strings and trombones. Four sets of one male and two female dancers.

Coda des trois quatuors. All the dancers. Strings and brass. Near the end, at the place in the score where the brasses start to play alone, the female dancers leave the stage and the male dancers return to their original positions with their backs to the audience as at the beginning of the ballet.

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CONCERTINO DA CAMERA, FOR ALTO SAXOPHONE
AND ELEVEN INSTRUMENTS

By JACQUES IBERT

Born in Paris, April 15, 1890

The "Chamber Concertino" which Ibert wrote for the saxophone was composed in 1935. It had its first performance at a concert of "*Le Triton*" in Paris on May 2 of the year of its composition, when it was referred to in the programme as an "allegro for saxophone and small orchestra." The soloist was Sigurd Rascher, to whom the score is dedicated. It was performed under its present title by Mr. Rascher at the Boston Symphony concerts, on October 20-21, 1939.

The solo instrument is the alto saxophone in E-flat. The score calls for 11 accompanying instruments: flute, oboe, clarinet, bassoon, horn, trumpet, and 5 strings. The parts, of course, can be doubled if required.

MONSIEUR IBERT has treated the saxophone not as an instrument of jazz or lush sentiment, but, in the words of a French critic, "with a typical clarity, delicacy, balance, and a fantasy consistent with an impeccable style." Roger Vinteuil remarked of the first performance in Paris that the piece "went like a dream."

There are three movements, the slow movement and finale being continuous. The Concertino opens with a few measures in which the trumpet and horn predominate before the saxophone makes its entrance with the principal theme. A second and broader melody lightly accompanied is in contrast to the energetic and displayful theme. The *larghetto* begins with a solo for the saxophone unaccompanied until chords from the strings lend their support. The trumpet adds a counter melody which in development leads up to the final *animato molto*, thematically allied with the opening section. The finale, working up to a brilliant close, exploits the fullest possibilities of the instrument, a cadenza taking its traditional position before the end.

. . .

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Jacques Ibert was a pupil at the *Conservatoire* in Paris, studying under André Gédalge when, in 1914, the war intervened. He enlisted in the French navy and eventually served as officer in the naval reserve. At the conclusion of the war, he resumed his study of music with Paul Vidal and took, in 1919, the *Prix de Rome*, which had been suspended since 1915. He was then twenty-nine. He lived in Rome until 1922, occupying the same "romantic sunny tower" that had been the studio of Charpentier. His "*Escales*," composed in 1922 and widely performed, was the music that first made him known abroad. Ibert has written a considerable amount of music in the years succeeding. In 1937 he was appointed Director of the French Academy in Rome, the first musician to hold this post.

"In whatever Jacques Ibert presents to his hearers," André George has written, "there is clarity and good quality, an impression of work well done. . . . There is always about his music, as about his person, an air of good fellowship and delicate amiability that shows the artist of breeding. He pleases without trifling. Generously gifted as he is in many directions, his musical temperament expands with singular felicity in the orchestra, where he revels in the subtlest management of exquisite sound values. . . . His music is always found to reflect his apt sense of color and his gifts for contriving those iridescent effects which are so striking a feature of his work."

• •

The following works of Ibert have been performed by this orchestra:

- Oct. 9, 1925. "*Escales*." (First performance in America.)
- Mar. 23, 1926. "*Chant de Folie*," for Orchestra and Chorus (Cecilia Society). (First performance.)
- Oct. 22, 1926. "*Les Rencontres*." (First performance in America.)
- Oct. 26, 1928. "*Féerique*." (First performance in Boston.)
- Oct. 20, 1939. "*Concertino da Camera*," for Alto Saxophone and Orchestra (Soloist — Sigurd Rascher).
- Jan. 8, 1954. Concerto for Flute and Orchestra (Soloist — Doriot Anthony Dwyer).
- Dec. 7, 1956. "*Escales*."

M. Ibert visited America in the summer of 1950 to teach in the Composition Department of the Berkshire Music Center. In that season his Opera *Le Roi d'Yvetot* was the principal production of the Opera Department. In the summer of 1952, his farcical one-act opera *Angélique* was performed there. Other operas are *Persée et Andromède*, *Le Jardinier de Samos*, *L'Aiglon* and *La Famille Cardinal* (the last two in collaboration with Honegger), *Gonzague*, *L'Uomo, la bestia, e la virtù*. His symphonic works include, besides *Escales*,

Scherzo féérique, Ballade de la geôle de Reading (after Oscar Wilde, originally a ballet), *Paris Suite, Ouverture de fête, Suite élisabéthaine*. Ballets are: *Les Rencontres, L'Éventail de Jeanne, Diane de Poitiers, Le Chevalier errant* (ballet opera); choral works: *Chant de folie, Le Poète et la fée, Berceuse du Petit Zébu* (a cappella). There are concertos for cello, for saxophone, and for flute, a *Symphonie concertante* for two oboes and strings; the familiar *Divertissement* and other works for chamber groups; music for piano solo, organ solo, the song suite *La Verduze dorée*.

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MARCEL MULE

Marcel Mule was born in Aube (Orne) in 1901, studied both piano and violin, but in addition he learned to play the saxophone under the instruction of his father, himself a virtuoso. In 1923 he was admitted to the Band of the *Garde Républicaine* as saxophonist. In 1929 he founded, together with colleagues of that organization, the *Quatuor de Saxophones de la Garde* which later

became the Saxophone Quartet of Paris. In 1936 he left the Band to devote himself entirely to concerts. He has appeared as soloist and toured with this group in various countries in Europe. In 1942 a class in saxophone was established at the Conservatoire under his direction. His present visit to this country is his first.

THE SAXOPHONE

By MARCEL MULE

(From "Symphony," 1950. Translated from the French by Leona Flood)

CERTAINLY no instrument today knows such a vogue as the saxophone. In the smallest village on the festival day of the local patron saint they dance to the sound of this instrument which they completely ignored thirty years ago. In effect, the saxophone, which has existed for more than one hundred years, has had to wait for the advent of jazz to reach its full blooming.

And meantime the genial Adolphe Sax had not foreseen that his invention would have to wait for success, and that dance music would take hold of it. He had conceived the saxophone as a bond between the woods and the brass of the orchestra. He envisioned for it clearly symphonic functions, and some composers of the last century utilized it thus with happy results. Bizet gave a role of first importance to it in *L'Arlésienne*, Massenet in *Werther* and *Hérodiade*, Ambroise Thomas in *Hamlet*. Later Claude Debussy wrote a *Rapsodie* and Florent Schmitt a *Légende* for it.

Nevertheless the majority of composers ignored it, and one must

admit that the saxophone has never been definitely incorporated in a large symphonic orchestra. A saxophone class had been created at the Conservatoire National de Musique de Paris and entrusted to Adolphe Sax himself, but it had to be suspended shortly after its creation. The instrument did not vanish completely, however, since military bands and choral societies hastened to adopt it.

The apparition of jazz was necessary for it to attain stardom, but this is certainly not, we repeat, what Adolphe Sax would have wished. Unfortunately, many people know the saxophone only under this aspect, and to my mind, it is infinitely regrettable. Suppose for a moment that you had heard the clarinet, the trumpet, the trombone, indeed even the violin, only in jazz. There we have the drama of the saxophone: an instrument conceived in order to bring its contribution to the symphonic orchestra, it has been disdained by the symphonists and been found useful only in jazz.

There are some reactions to be sure. In France eminent composers currently employ it very much, and to cite only a few, Arthur Honegger, Jacques Ibert, and Darius Milhaud never forget it in their scores. Personally, appreciating in the saxophone all the richness and nobility of tone, the possibilities of expression, the evenness in virtuoso playing, I have tried for a long while to make use of all of its resources. I have founded a quartet which has been heard all over France and in many of the countries of Europe for some twenty years.

I do not pretend to be the sole defender of the "serious" saxophone. A number of artists in Europe and in the U. S. A. are passionately interested in the question. Many quartets exist already, but we are a minority. It will be necessary still to wait for a long time for this movement to attain sufficient breadth, and for the general public to discover finally the nobility of a spoiled instrument.

The saxophone can play a role of the first level in the symphonic orchestra, with the same importance as all the wind instruments habitually employed in the orchestration. In order that it does not jar against its elders, it should obviously be played with as much care as other instruments. That is to say, to cling to the quality of timbre, to the intonation, to the precision of the attacks in all the nuances — in a word, to acquire a very serious general technique. From the point of view of virtuosity, the saxophonist ought to strive as hard as the players of all other instruments, and it is necessary to submit to working with scales, arpeggios and etudes in order to attain ease with certainty. A numerous collection of exercises and studies exists already and amply suffices for the formation of a beautiful technique.

As to the quality of the sound, it is of course a question of personal taste, but allow me to give some counsel. In my opinion, in order to have a beautiful sonority, first of all it is indispensable to have perfect

freedom of the throat, which means prevention of any contraction. It is necessary to send the air into the instrument while opening the throat as though pronouncing an "o" or an "ah." Thus one obtains at the same time volume of sound and facility in all registers. This condition realized, hold the mouthpiece with enough firmness to avoid vulgarity of sound, yet without exaggerated pressure on the reed.

These two elements, free throat and control of the embouchure, are indispensable to the quality of tone.

There remains the expressive element which is not an attribute of the saxophone, but which one should not pass over: the vibrato. One could not conceive of the violin or cello with a "straight" tone. For some years we have been perfectly accustomed to the expressive sonorities of the flute, oboe, bassoon, or horn. These instruments vie with the strings in expression, and add an element of intense emotion to the orchestra. It should be the same for the saxophone in this connection, provided that a rigorous discipline be observed—a proper "dosage."

The vibrato is composed of two elements: undulations obtained by the variation of the height of the sound, and speed of the undulations. In order to avoid all vulgarity in the tone, the undulation must not be exaggerated, but sufficient so that we perceive it clearly. Concerning the rapidity of the successive undulations, it is an excellent practice to work with a metronome, imposing upon oneself a tempo which avoids at once a quivering and that sort of wah-wah which engenders too slow an undulation.

Through experience and taste, one will arrive at a vibrato which will give the tone an emotion of quality.

Despite the brevity of this article, I think I have revealed clearly enough my conception of the saxophone. In conclusion, I should like to express the wish that many young amateurs will realize all the joys to be expected of this beautiful instrument. I am the first to amuse myself with effects obtained by the jazz saxophonists, but I deplore that the saxophone should be known only under this guise by the majority of the public, when this magnificent instrument should fulfill a more noble mission.

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BALLADE FOR ALTO SAXOPHONE AND ORCHESTRA

By HENRI TOMASI

Born in Marseille, August 17, 1901

This *Ballade* was composed in 1939. It is scored for 2 flutes, 2 oboes and English horn, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, triangle, side drum, cymbals, wood block, glockenspiel, harp, and strings, with solo saxophone in E-flat.

THE *Ballade* is openly and lightly scored, rhythmic throughout. It opens andantino with an air derived, according to the score, from a "popular English theme," first heard by the violins and English horn and, together with arpeggios, developed by the soloist. The tempo changes from triple to common time as the soloist plays the tripping measures of a *gigue*, at first over plucked strings. A "*tempo di blues*," developing a form of the first theme altered into 4-4 rhythm, follows and alternates with the *gigue* section. The saxophone plays a cadenza and the themes are finally developed with increasing orchestral emphasis.

Tomasi has contributed a verse as suggestive of the *Ballade* as follows:

*Sur un vieux thème anglais, long, maigre et flegmatique comme lui,
Un clown raconte son histoire splénétique à la nuit.
L'ombre de son destin, le long des quais, zigzague, et le goût
De mégot, qu'en sa bouche ont pris de vieilles blagues, le rend fou . . .
Fuir son habit trop large et sa chair monotone, en n'étant,
Entre la joie et la douleur, qu'un saxophone hésitant.
Son désespoir, au fond d'une mare sonore, coule à pic . . .
Et le clown se résigne à faire rire encore le public.*

"With an ancient English theme, long, lean, contained as himself, a clown tells his gloomy tale to the night. The shadow of his destiny zigzags the length of the quai. The taste of the stub in his mouth, the odor of old jokes, drive him mad. He escapes from his flapping coat and his whitened skin, torn between joy and pain like the hesitant notes of a saxophone. His despair sinks to the bottom of a pool of sound and the clown resigns himself to make the public laugh once more."

Henri Tomasi's parents were Corsican. At the Conservatoire he studied with Caussade, Paul Vidal, Vincent d'Indy and Philippe Gaubert. He took the Grand Prix de Rome in composition and the first prize in conducting in 1927. He conducts the *État Radio*. His list of works is numerous and includes symphonic poems, orchestral suites, ballets, "lyric dramas" and chamber music.

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SYMPHONY IN A MAJOR, NO. 4, "ITALIAN," *Op.* 90

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

Completed in 1833, Mendelssohn's Fourth Symphony was first performed by the Philharmonic Society in London on May 13, 1833. The composer made a revision which was completed in 1837, but not performed on the European Continent until two years after his death — November 1, 1849 — when Julius Rietz conducted it at the Gewandhaus concerts in Leipzig.

The orchestration calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

MENDELSSOHN visited Italy in 1831 (where, incidentally, he met Berlioz) and filled his letters to his family with delighted descriptions of the countryside and particularly the ancient city of Rome.

It would be hard to come across the opinion that the "Italian" Symphony is in any way a national document, or a piece of descriptive music. There are those who have discerned Naples in the slow movement, and others who, not unreasonably, have looked in vain to justify such a reading. Those who are bound to find a true reflection of Italy in the Symphony can at least point to the Saltarello finale. If a saltarello rhythm can make an Italian symphony, they are right. It is true that this rhythm impressed itself on Mendelssohn at glamorous moments. On a certain occasion in the midst of his winter at Rome (1830-1831), Louisa Vernet, daughter of his host, Horace Vernet, delighted him by doing the saltarello steps with her father, and by acquitting herself more than creditably upon the tambourine. At Amalfi, when the nights had grown warm and the moon intoxicating, there was general dancing before the inn at Santa Lucia, in which the young Mendelssohn and his bosom friend of the moment, Theodor Hildebrandt, took part. Elise Polko, writing her romantic reminiscences of Mendelssohn, had from Hildebrandt intimations of a direct connection between Amalfi and the "Italian" Symphony. "In the midst of the dancing," writes Miss Polko, in what might be taken as a bit of not unpalatable biographical reconstruction, "Mendelssohn called



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out to his friend, 'Oh! that melody! mark it well, you shall find it again, in some shape or other, in a work of mine; that I am resolved upon.' And Hildebrandt did find it again in a movement of the Fourth Symphony. 'Now listen, that is a fragment of Italy. Don't you see the moon shining and the pretty girls dancing?' said Mendelssohn, when subsequently playing portions of this great work to his former traveling companion."

The twenty-one-year-old Mendelssohn, out for a holiday, was to all appearances far more interested in directly absorbing the pageant of color and sound which Rome, Naples, Amalfi, Sorrento, Capri offered him, in recording these important matters in his discursive letters to his family and his numerous pen or pencil sketches, than in the elusive process of transforming them into matter for a classical symphony. The wonder is that he had time for music at all. He was an indefatigable "tourist"; spending Holy Week at Rome, he attended all the services and remarked the chants, note for note, good and bad. He described his experiences in elaborate detail in "diary" letters which, together with his journal of subsequent travel in Switzerland, fill a volume. "I work hard," he wrote in one of his letters from Rome, "and lead a pleasant, happy life; my mirror is stuck full of Italian, German, and English visiting cards, and I spend every evening with one of my acquaintances." His host on such evenings would be sure to ask him to exhibit his extraordinary improvisatory powers on the piano — and he always graciously complied. Even in this busy round, his intentions to compose were of the best, and if the landscape in which the intense sky, the sea "like a meadow of pure ether as you gaze at it," the gay peasant types, the blossoms of the acacias and citrons tempted him to remain out of doors, a spell of rainy weather would find him at his work, striving to make up for lost time. The imagination of the young Mendelssohn was brimming with musical plans in this winter. He wrote to Fanny of "two symphonies which

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have been haunting my brain," also a piano concerto, the "Hebrides" Overture, which, begun in Scotland, was having its last touches, his setting of Goethe's "*Walpurgisnacht*," which was claiming at that time his more direct attention.

He wrote to Fanny from Rome on February 22, 1831: "I have once more begun to compose with fresh vigor, and the Italian Symphony makes rapid progress; it will be the most sportive piece I have yet composed, especially the last movement. I have not yet decided on the adagio, and think I shall reserve it for Naples." The "Reformation" Symphony was in an unfinished state at this time; also the A minor — the "Scotch" Symphony, which had its inception at Holyrood Palace, Edinburgh, in 1829. But this he set aside, writing as the sunshine poured in his window: "Who can wonder that I find it impossible to return to my misty Scotch mood?"

It thus appears that when Mendelssohn was scarcely of age, all of his symphonies had taken definite shape in his head. The "Italian" was numbered "four" because, never quite satisfied, he held the manuscript with the constant intention of revision, so that it was published after his death. The official "First" was the symphony in C minor. It was written in 1824, and the fifteen-year-old Mendelssohn had at that time carefully recorded and dated twelve complete symphonies in his voluminous notebooks — efforts which the adult Mendelssohn did not see fit to acknowledge. The three symphonies which subsequently occupied him were a matter for long delay and careful repolishing for years to come. Mendelssohn was loath to commit his manuscripts to the finality of publication. The "Italian" Symphony was finished, and performed in London in 1833, while the completion of the "Scotch" Symphony, more ambitious in design, still eluded him. It was not until 1842 that Mendelssohn was ready to perform this work, at a Gewandhaus concert in Leipzig — and then from the manuscript. With the "Reformation" Symphony, performed at the *Singakademie*, Berlin, in 1832, he was never satisfied, and he never allowed it to be published.

As for the "Italian" Symphony, it was far from finished during Mendelssohn's Italian winter (1831). And to his sister's inquiry about the progress of the work, he wrote from Paris in January, 1832, that it was awaiting the completion of the "*Walpurgisnacht*" music, which then took a prolonged share of his time and pains. The score of the Symphony was completed in Berlin, March, 1833, and brought out in London in the following May.

But Mendelssohn, always the rigorous self-critic, felt the need for recasting this symphony, even as he ceaselessly looked for points of improvement in the two oratorios, or the "*Walpurgisnacht*." His letters reveal that he was in travail over the first movement which,

he conjectured, might turn out to be something quite different. The revision was completed in 1837, but not performed on the European continent until two years after his death. He wrote to his friends Ignaz and Charlotte Moscheles, the "amiable couple in Chester Place," from Düsseldorf, June 26, 1834: "The other day, Dr. Frank, whom you know, came to Düsseldorf, and I wished to show him something of my A major Symphony. Not having it here, I began writing out the Andante again, and in so doing I came across so many errata that I got interested and wrote out the Minuet and Finale too, but with many necessary alterations; and whenever such occurred I thought of you, and of how you never said a word of blame, although you must have seen it all much better and plainer than I do now. The first movement I have not written down, because if once I begin with that, I am afraid I shall have to alter the entire subject, beginning with the fourth bar — and that means pretty nearly the whole first part — and I have no time for that just now. The dominant in the fourth bar strikes me as quite disagreeable; I think it should be the seventh (A-G)."

It was probably the Finale, with which Mendelssohn was never quite satisfied, which delayed the publication of the score (1851) until after the composer's death. Tovey has examined with renewed care this Finale, with all its delicate workmanship and neat realization, and has admitted his entire inability to perceive where it could be improved. "But the work may be perfect, though Mendelssohn was disappointed in it; and an instinct deeper than his conscious self-criticism may have prevented him from altering it." This writer finds his way out of the enigma of Mendelssohn's discontent by deciding that the mature man could not wholly concur with the product of his own more youthful point of view. It is "rather an objection to the laws of human growth than the recognition of defects that self-criticism and revision can remedy. Certainly, in the first three movements every bar and every note is in the right place, except for one tiny oversight in the slow movement which only a mistaken piety would leave uncorrected. As to the finale, no defect is discoverable; but we can imagine that Mendelssohn could have wished to broaden its design toward the end. On the other hand, it is possible that the revising of it would have proved to be an arbitrary and endless business, leaving the movement neither better nor worse than before."

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By JEAN PHILIPPE RAMEAU

Born in Dijon, September 25, 1683; died in Paris, September 12, 1764

"*Dardanus, Tragédie lyrique en cinq actes et un prologue*," to the text of Le Clerc de la Bruère, was first performed at the *Académie Royale de Musique* in Paris, October 19, 1739. This Suite is drawn from two edited by Vincent d'Indy. It was last performed at these concerts February 2-3, 1951.

ALTHOUGH Rameau showed himself a musician at the age of seven, playing upon his father's clavier, and although in his early manhood he made his mark in Paris as organist, violinist, and musical theorist, it was not until 1733, at the age of fifty, that he composed his first ambitious stage work. This was "*Hippolyte et Aricie*," a setting of Racine's "*Phèdre*." It was as a musical theorist that Rameau had attracted most attention. His several treatises on the science of his art, and in particular the investigation of the disposition of chords, though not always found acceptable according to later views, were undoubtedly a stimulus to constructive thought on the subject.

The composer had long sought recognition in the profitable field of opera, but success in opera at that time depended upon an alliance with a librettist of the highest standing, and this alliance he had not been able to make. A collaboration with the two-edged Voltaire did him no good, for the resulting piece, "*Samson*," was banned on the eve of performance. After "*Hippolyte et Aricie*," which gave him the theatrical standing he had lacked, he produced operas, ballets and divertissements in quick succession. "*Dardanus*," which was preceded in the same year by his Ballet "*Les Fêtes d'Hébé*," had an immediate success and continued in the active repertory until years after his death. It even inspired a parody by Favart, Panard and Parmentier called "*Arlequin Dardanus*" in 1740. Rameau became the composer of the day in Paris. He was thunderously applauded on his every appearance at the *Opéra*, appointed the successor of Lully as *Compositeur de cabinet* for Louis XV, and recommended for the badge of nobility.

It has been said against Rameau, no doubt with justice, that he lacked the true dramatic instinct of Lully before or Gluck after him; that he was careless of the librettos he accepted, and was more interested in the treatment of his orchestra from the purely musical point of view than in theatrical effect, or the handling of the voice. He is said to have made the damaging admission that he could set even the *Gazette de Hollande* to music. And in his old age he remarked one evening to the Abbé Arnaud: "If I were twenty years younger, I would go to Italy, and take Pergolesi for my model, abandon something of



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my harmony and devote myself to attaining truth of declamation, which should be the sole guide of musicians. But after sixty, one cannot change; experience points plainly enough the best course, but the mind refuses to obey."

The defense of Rameau lies in his widespread and clamorous success, based, not upon an easy acquiescence to popular mode, but in harmonic innovation which was courageous as well as engaging, and made him enemies in reactionary quarters. Rameau, delving deep in his earlier years into the science of harmony, wrote voluminously and brilliantly upon the subject. He was always ready to put his theory into practice, and in turn to modify that theory to his practical experience.

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CONCERTINO DA CAMERA, FOR ALTO SAXOPHONE
AND ELEVEN INSTRUMENTS

By JACQUES IBERT

(For Notes see page 7)

ADOLPHE SAX AND HIS INVENTION

THE saxophone was patented by its inventor as long ago as 1846. Oscar Commettant opened his biography of Adolphe Sax (*"L'histoire d'un inventeur au dix-neuvième siècle"*) with these words: "The life of Adolphe Sax by force of his services rendered to musical art, by the struggles he endured to place his discovery at the use of the world, and to defend them against infringements; and by the recognition which he has received from all nations, rises, we have no fear to state, to the height of a notable event in the history of man."

This opening may have seemed a bit sanguine to a reader of 1860 when the book appeared, and when the saxophone was still a rare and curious hybrid in the family of instruments. Its distinctive use in recent years has vindicated the inventor and his biographer.

Adolphe Sax (1814-94) was a musician and instrument maker of Dinant, Belgium. He grew up in the workshop of his father, Charles Sax, a famous maker of instruments, working beside his brother Alphonse, who likewise was to devote himself to the improvement of musical mechanisms. Adolphe, having studied the flute and clarinet at the Brussels Conservatoire, used his knowledge toward the betterment of their fingering and tonal response. Clarinets particularly occupied him. He improved the bass clarinet and invented the double-bass clarinet.

Deep in his clarinet problems, he made the singular experiment of

fitting a clarinet mouthpiece, with its single reed, upon a brass instrument. A clarinet of brass would have differed little from a wooden one. But Sax contrived a horn of conical bore, that property which gives all of the brass family their distinguishing timbre. The resulting blend of dulcet sweetness and penetrating power was arresting. The clever craftsman contrived his stops and keys for fluent manipulation.

In 1842, he went to Paris armed with a rather formidable outfit of wind instruments — notably his reed-brass invention, which he called the “saxophone.” Sax was hampered by an entire lack of funds to promote his cause. It was not long before such musicians as Berlioz, Kastner, and Halévy had raised funds to establish him.

He exhibited his various instruments at the French Exposition of 1844, when, on account of the inability of any other musician to handle a totally new instrument, he was forced to play the saxophone himself. Various musical notables of Paris became actively interested in the possibilities of the saxophone. Habeneck commended it, Fétis wrote about it, Meyerbeer and Auber used it in certain scores. Rossini bestowed upon its special quality one of his *bon mots*: “The most beautiful tone paste that I know” (“*la plus belle pâte de son que je connais*”). Berlioz described the instrument with enthusiasm in his treatise on instrumentation, an enthusiasm, however, which did not lead him to actual use of the instrument:

“These instruments, newly added to the orchestra, have rare and excellent qualities. They are gentle and yet penetrating in their high notes, full and solid in their depth and most expressive in their middle register; altogether a most uncommon sound, in a certain measure like the sound of the violoncello, the clarinet and the English horn, with a certain half-metallic mixture which somehow lends it an unusual charm. Lively and just as suitable for quick passages as for lovely melodious ones and for religious and dreamlike harmony effects, the saxophone is of great value to every kind of music, but especially in slow, dreamy pieces. Clever composers will in time produce marvelous effects by uniting it with the family of clarinets or by different combinations.”

Sax took out a patent for a new bugle which he called the “saxhorn,” and a “saxo-tromba” which more nearly approached the trumpet family. In 1846 he registered for patent the saxophone, but rival instrument makers of Paris opposed the patent on the technical grounds that it had already been demonstrated in public. Sax retorted by withholding his invention for a year, and by challenging them to produce something comparable. This they could not do. Eventually he obtained not only his patent but a government monopoly for the French military bands. Saxophones accordingly were firmly planted in the official band music, displacing horns, oboes and bassoons.*

* The doublebass clarinet is still used in the band of the “*Garde Républicaine*.”

Sax enjoyed many honors in his day, took medals at later exhibitions, and had illustrious support. Nevertheless his lack of business acumen resulted in his bankruptcy in 1852. In 1877, having again fallen into adversity, he was forced to sell his entire collection of instruments.

The saxophone, persisting in brass bands, met with only occasional use in orchestral music, mostly in France from such composers as Meyerbeer, Saint-Saëns, Thomas, Bizet and d'Indy. Outstanding modern instances of the employment of the saxophone are generally familiar. Strauss' use of a quartet of saxophones in his "Symphonica Domestica" is often quoted. From the time of the emergence of the jazz band, about 1915 or 1916, the saxophone, becoming a household object, has inevitably insinuated itself, together with jazz rhythms, into symphonic music. Those who attend concerts need only be reminded of what Ravel has done in "Bolero" and in his orchestration of Moussorgsky's "Pictures at an Exhibition."

J. N. B.

MUSICAL DOODLING

By ERNEST NEWMAN

(*London Sunday Times*, July 14, 1957)

I AM afraid no one will write for me now a book that it has long been my heart's desire to see — a history not of music or of musicians — we have these in abundance — but of musical opinion. It should be a most amusing volume, which is one of the reasons for my longing for it as I have done. We are all familiar with and duly tolerant of the conviction of the young men and women of each generation that this fat-headed old universe never had a dog's chance of really getting anywhere until *they* appeared on the scene. Less familiar, though not actually unknown, is the belief of middle age that it has seen the best this shoddy world can ever produce, and what it is now producing is about the worst ever.

There must be a lot of people still alive who used to wipe the Strauss of "Till Eulenspiegel" and "Don Quixote" and "Salome" off the slate with a contemptuous snort of "ultra-modern." A few of us can still recall not merely the excited musical controversies of the period between the two wars, but those that raged around the "Futurist" manifestoes of fifty years or so ago. Today's cleavage between the two main musical camps will, perhaps, seem as comical to our grandchildren as the cleavages of a generation or two ago now do to us. But as to the existence of a present-day cleavage there can be no doubt; and at no

previous period in the history of music has it been so easy for two people to start arguing about music without either of them being able to agree with the other as to what "music" really means. This, of course, is all to the good; the sooner the human race begins to realise that "music" may mean any one of several mental activities the better.

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In the title of this article I have used the word "doodling." I have done so in all seriousness, for a great deal of musical composition in every epoch has been basically a sort of tonal doodling of one quality or another. To say this is not to disparage the art in any way, but merely to categorise it. We all know what happens when in an idle moment we find a sheet of paper and a pencil in front of us and start doodling. From an arbitrarily chosen point of departure we draw a line; then another, in another plane or at another angle, that will at once oppose and supplement its predecessor; then we go on adding lines straight and curved here and there and everywhere until quite a pleasing little pattern has come into being. The analogy in this respect between music — or at any rate one species of music — and doodling is curiously close; if the reader will draw a short horizontal line to represent the first phrase of the "Tristan" Liebestod, for example, then a succession of other lines, vertical and horizontal, at various other heights and distances from each other, with a return at long last to the starting-point, he will discover that he has achieved quite an interesting little design.

A vast amount of the best music of the past is, as I have said, just controlled doodling with sounds; the listener's pleasure comes from the way he is made to start from an insignificant point, proceed outwards along certain lines and then inwards back again along these lines with the delightful sense of achieving an interesting pattern. We have supreme masters of this species of doodling in Bach and Mozart.

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But from the beginning of civilisation there has been another element also in music — what we vaguely designate the emotional or expressive or humanistic element. This can have so powerful an

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appeal that it can manage to get along quite comfortably with the minimum of formal design; and for most listeners to and lovers of music this "expressive" element is virtually all-sufficient. They must recognise, however, that for many a present-day doodler *in excelsis* "expression" counts for far less than "organisation." And it is just here that the real cleavage between the two modern camps begins. The plain musical man knows practically nothing about musical materials and techniques, and cares less. His sole criterion is emotional gratification. I can imagine him, as he listens to a work that merely puzzles him, turning, like the Italian gentleman Stendhal tells us about, to the occupant of the next seat during the performance of a new opera and asking, "Will you be good enough to inform me, sir, if I am enjoying myself?"

• •

For if the work does not tickle him and make him purr in the way he thinks any piece of music ought to do, he cannot warm to it simply because some technical or doctrinaire commentator assures him that its "structure" is a triumph of ingenuity. He knows nothing and cares nothing about such marvels of professional doodling as canon and all its derivatives. The expert can follow and enjoy all this, if not aurally, at least on paper: but the Plain Musical Man judges the piece of music he is listening to from the standpoint alone of pleasure given or denied him. He has perhaps been alienated by the ugliness of it, or moved to ribald laughter by what seems to him the silliness of it.

Until the new dogmas and techniques can manage to produce works that will appeal to the P.M.M. not by reason of their "structure" alone, but in virtue of their content, there can be, I am afraid, little or no hope of rapprochement between the two camps. The P.M.M. regards himself at present as a listener with a grievance. He has been told by an expert that he ought to have listened for and enjoyed something in the work which he has entirely missed. I can imagine him murmuring to the composer as he switches his radio set off: "It's no use, my dear fellow: after half an hour of music as ugly as this, a canon, even a double canon, even a canon by reversion, thrown in by you at the finish with no doubt the kindest intentions, can only alleviate; it cannot cure."



ENTR'ACTE

A VANISHED MUSICAL UTOPIA

By PAUL HENRY LANG

(*New York Herald Tribune*, December 29, 1957)

The occurrence of three eighteenth-century operas at the Metropolitan Opera House in New York within a single week brought the following interesting comments from Mr. Lang.

THE Metropolitan Opera presented within the compass of one week three eighteenth-century operas. They were not only well received but played to capacity audiences. Surely, this would have been unthinkable a short generation ago, and speaks well for our rising musical taste. The three operas, Gluck's "Orfeo," Mozart's "Don Giovanni," and "Figaro," are all products of the so-called Viennese School; there must be a quality and atmosphere about this school that make it particularly attractive to enlightened audiences.

This eighteenth-century Austria was different from the contemporary Germany, which consisted of one new and as yet rather parvenu kingdom, Prussia, several electorates, principalities, and a great number of small ducal residences. Austria was a thousand-year-old empire where the nobility and the bourgeoisie vied with each other to make their beloved Vienna the proud metropolis of Eastern Europe.

Maria Theresa's capital was rich, rich in life and art to a degree that is hard for us to imagine. Both the wealthiest and the most talented of the Germans, Italians, Hungarians and Slavs who made up the empire congregated in the city, which at that time numbered about a quarter of a million inhabitants. "This is the only place to grow old in," said one visitor, but another thought that "people die here but they never grow old."

The nobility, in their Spanish Baroque or French Rococo palaces, were large landholders who spent enormous sums on luxurious living, which meant good food, entertainment, and especially music and the theater. But not only the nobles, the whole of Vienna lived like that.

The Viennese were fundamentally different from the Germans because of their humor and irony, an esprit that had a certain French

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tinge. But what was most characteristic of this luxury-loving capital was the absorption of life into an artistic atmosphere dominated by music. The spirit of North and South, German counterpoint and Italian melody, met here in a felicitous union.

Participation in music was far more real in Vienna than in the German courts. The enjoyment of music offered a frame within which all strata of society could meet. Whether at the promenade, the innumerable cafés, the suburban inns, the summer-time outdoor balls, the public concerts, or the opera, from emperor to coachman Austrians were alike in their whole-hearted approval. The theaters just outside the city gates, like the Kärtnertor Theater where the "Magic Flute" was first produced (placed there so that in case of a riot the guards could quickly shut the gates), were for the populace, but the aristocracy, too, liked to journey there to hear plays and operas.

The most astonishing aspect of this wealth of music was that no sooner was a new type established than it immediately tended to gain a higher sphere of art. The improvised outdoor music-making sired the divertimento and serenade, the suburban slapstick comedy the *Singspiel*; the family musicals prompted the composers to furnish hundreds of quartets and other chamber music, and eventually the divertimento itself developed into the symphony.

The imperial family, not especially bright in other matters, such as statesmanship, set the pace. A number of Hapsburgs were excellent musicians, and their love of opera was a family trait. Vivaldi, Salieri, Gluck, Mozart, Paisiello, and many other famous composers were engaged, and the court poet was none other than Metastasio, the most sought after librettist of the century.

It was not at all unusual for the Emperor to order a private opera performance which he conducted, while several archduchesses would take various rôles. There is an authentic story about the famous old court composer and conductor, Johann Josef Fux, and the Emperor Charles VI, himself an able conductor who like to direct operas from the harpsichord. "It is a pity," said Fux sincerely, "that Your Majesty did not become a professional conductor," whereupon the Emperor replied with a smile: "Oh, I am getting along all right."

The wealthy nobles, the bishops and archbishops of the empire, all maintained elaborate musical establishments, often both opera and orchestra in addition to church music. They engaged first-class musical directors, usually noted composers, and servants were preferred if they could sing or play. The incessant demand for new compositions explains the prodigious number of works. At times the urgency taxed even such an old hand as Haydn. Told by Prince Esterhazy that in a couple of days guests were expected who would like to hear a new symphony, the composer of 104 symphonies had no time to prepare a

score. Having planned the work in his head he simply wrote out the orchestral parts.

A world so fantastic and bountiful does not seem real to us, but the three masterpieces heard in New York are very real witnesses of the truth. While such a musical utopia can never return, its creations will remain with us, and as our appetite for this refined music grows, we shall discover that the libraries of the world contain many more operas, symphonies, chamber music, and choral works which, if known, would immeasurably brighten the drabness of the current repertory.

SYMPHONY NO. 7 IN E MAJOR

By ANTON BRUCKNER

Born at Ansfelden, in Upper Austria, September 4, 1824;
died in Vienna, October 11, 1896

The Seventh Symphony was composed in the years 1882 and 1883. It had its first performance at the Gewandhaus Concerts in Leipzig, Arthur Nikisch, conductor, December 30, 1884.

The first performance in the United States was in Chicago by the orchestra of Theodore Thomas, July 29, 1886. Mr. Thomas conducted the Symphony in New York at a concert of the Philharmonic Society, November 13, 1886. The first performance in Boston was at a Boston Symphony concert led by Mr. Gericke, January 5, 1887. Dr. Muck conducted the Symphony December 1, 1906; Mr. Fiedler, February 12, 1910, and January 5, 1912; Dr. Muck, January 4, 1913, and November 19, 1915; Serge Koussevitzky, October 26, 1934, March 6, 1936, October 20, 1939 and April 22, 1949; Charles Munch, December 29, 1950.

The orchestra required consists of the usual wood winds in two's, in the brass 4 Wagnerian tubas and 1 bass tuba, in addition to the customary horns and trumpets.

The score bears the dedication: "To his Majesty, King Ludwig II of Bavaria, in deepest reverence."

THE Seventh Symphony was the direct means of Bruckner's general (and tardy) recognition. For years he had dwelt and taught in Vienna under the shadow of virtual banishment from its concert halls. In this stronghold of anti-Wagnerism there could have been no greater offense than the presence of a symphonist who accepted the tenets of the "music of the future" with immense adoration. Bruckner, with his characteristic zeal to which nothing could give pause, composed symphony after symphony, each bolder and more searching than the last.

On December 29, 1884, Hugo Wolf, the intrepid Wagnerian, asked the rhetorical question: "Bruckner? Bruckner? Who is he? Where does he live? What does he do? Such questions are asked by people who regularly attend the concerts in Vienna."

The answer came from Leipzig, where, on the next day, a young enthusiast and ex-pupil of the sixty-year-old Bruckner gave the Seventh Symphony its first performance. The place was the Gewandhaus; the conductor, Arthur Nikisch. It was one of his flaming readings — an unmistakable act of revelation which the audience applauded for fifteen minutes. As Bruckner took his bows, obviously touched by the demonstration, one of the critics was moved to sentiment: “One could see from the trembling of his lips and the sparkling moisture in his eyes how difficult it was for the old gentleman to suppress his deep emotion. His homely but honest countenance beamed with a warm inner happiness such as can appear only on the face of one who is too good-hearted to succumb to bitterness even under the pressure of most disheartening circumstances. Having heard his work and now seeing him in person, we asked ourselves in amazement, ‘How it is possible that he could remain so long unknown to us?’ ”

The symphony of the hitherto almost unknown Bruckner made a quick and triumphant progress. Hermann Levi gave it in Munich (March 10, 1885) and made the remark that this was “the most significant symphonic work since 1827.” An obvious dig at Brahms, who had lately made some stir in the world with three symphonies. Karl Muck, another youthful admirer of Bruckner, was the first to carry the symphony into Austria, conducting it at Graz. Even Vienna came to it (a Philharmonic concert led by Richter, March 21, 1886). Bruckner tried to prevent the performance by an injunction, fearing further insults, but the success of the work drowned out the recalcitrant minority. Even Dr. Hanslick was compelled to admit that the composer was “called to the stage four or five times after each section of the symphony,” but he held out against the music with the stubbornness of a Beckmesser, finding it “merely bombastic, sickly, and destructive.”

On Wagner’s death, February 13, 1883, the *Adagio* was at once associated with his memory, although this movement had been completed in October, 1882. The biographers refer to this as the *adagio* of “premonition,” and indeed Bruckner welcomed the connection between this poignant movement and the memory of the “great Master.” He wrote to Felix Mottl about a coming performance in Karlsruhe, in 1885, mentioning in connection with the *adagio*: “Funeral music for tubas and horns” and “Please take a very slow and solemn tempo. At the close in the dirge (in memory of the death of the Master), think of our Ideal! — Kindly do not forget the *fff* at the end of the Dirge.”

Philip Hale adapted the following analysis from the notes of Johannes Reichert, prepared for concerts of the Royal Orchestra in Dresden:

First movement: *Allegro moderato*, E major, 2-2. The first theme is announced by horn and violoncellos against the violins, tremolo, and clarinets, violas, and violoncellos add a subsidiary theme. The chief theme appears in a richer orchestral dress. There is a crescendo based on the subsidiary theme, and the whole orchestra enters, but there is quickly a *diminuendo*, and the mood becomes more nervous, more uncertain. The second theme, one of complaint, is given to oboe and clarinet, with horns and trumpet in the accompaniment. This theme with its peculiar instrumentation and its changing tonality is in marked opposition to the first. This second chief theme is developed at length. (The first assumes greater importance later.) In this development there are evidences in the manner of leading the voices of Bruckner's partiality for the organ. The mood becomes more restful, although the theme of complaint is not silent, but soon appears, inverted, in the violins. It may here be said that Bruckner delighted in this manner of varying a theme. A mighty *crescendo* is based on a phrase of this inverted theme over an organ-point, F-sharp, but instead of the arrival of the expected climax a theme of somewhat mournful character is given to wood wind instruments with counterpoint in the strings. The rhythm of this counterpoint is maintained in the final section of the exposition part. An episode for the brass follows. There is soon a calmer mood, and gentle horn and clarinet tones mingle with the voices of the strings.

The free fantasia begins with an inversion of the first theme (clarinet). The rhythm of the characteristic counterpoint just mentioned appears, but a solemn, religious mood is soon established (trombones, *pp*). The second chief theme appears in its inverted form, also the "contrapuntal figure." The mood is now one of doubt and perplexity, but the decisive, inexorable first theme enters, inverted, C minor, in the full orchestra, *ff*, and with canonic imitation.

The beginning of the third, or recapitulation, part of the movement is quietly worked. The first theme appears *piano* (violoncellos and horn); there is an inversion of the theme for violins and flute, and there is canonic imitation for oboe and trumpet. As in the first part, the subsidiary leads to the second chief theme, which is now in E minor and is given to the clarinet. There is an end to the delicate instrumentation. There is a great crescendo, which ends in an inversion of the second chief theme, *ff*, for full orchestra. Other crescendos follow, one with the second theme to an episode of choral character, others based on the "contrapuntal figure." The great climax comes in the elaborate coda, which is built on a long organ-point on the bass E, with the first subsidiary theme and with the first chief theme, which now has its true and heroic character.

Second movement: *Adagio, sehr feierlich und langsam* (in a very solemn and slow manner), C-sharp minor, 4-4. This movement is thought by many to be Bruckner's masterpiece and monument. It undoubtedly established his fame when there were few to recognize his irregular genius. The *Adagio* was played in cities of Germany in memory of the composer shortly after his death, as at the Philharmonic Concert, Berlin, led by Mr. Nikisch, October 26, 1896.

In this movement, as in the Finale, Bruckner introduced the Bayreuth tubas, to gain effects of peculiar solemnity and also, no doubt, to pay homage to the master whom he loved and venerated.

The chief melody of the *Adagio* is given to the lower strings and tubas, and is answered by all the strings.

There is a passage of stormy lamentation, and then consolation comes in a melody for violins (*moderato*, F-sharp major, 3-4). This theme is developed, chiefly by the strings. Then there is a return to the first and solemn theme, with wood wind instruments and strings in alternation. There is a great *crescendo* with bold modulations until the entrance, C major, of the chief theme (second violins, supported

by horn, oboes, and clarinets), which is soon followed by a variant of the answer to this theme. The answer soon appears in E-flat major and in its original form, and is maintained for a long time (G major). There is a modulation to A-flat major, and the cantilena is repeated. After the entrance again of the chief melody and the restoration of the original tonality there is a *crescendo* of great and imposing force. This is over, and the tubas chant the answer to the chief theme and after an interlude for strings the chief theme itself, C-sharp major. The horns take up the cantilena, and the last chord, C-sharp major, dies away in brass instruments to a pizzicato of the strings.

Third movement: *Scherzo: Sehr schnell* (very fast), A minor, 3-4. This *scherzo* is based chiefly on two theme, — the first for trumpet (*piano*), then clarinet, with a figure for strings; the second, a wild and raging one. This section ends after a great *crescendo*. Drum beats lead to the Trio, F-major, *Etwas langsamer* (somewhat slower), with an expressive melody for strings. The theme of this trio is made at first out of an inversion of the *scherzo* theme, but the Trio is in all respects in marked contrast to the *Scherzo*, which after the Trio is repeated.

Finale: Bewegt, doch nicht schnell (with movement, but not fast), E major, 2-2. The first theme, given to the violins, has a certain resemblance, as far as intervals are concerned, to the chief theme of the first movement, but it is joyous rather than impressive. Flutes and clarinets enter at times, and horn tones also enter and lead to the second theme, which has the character of a choral, with an accompanying pizzicato bass. The tubas are then heard in solemn chords. A new theme of a dreamy nature follows (strings), and then at the beginning of the free fantasia an orchestral storm breaks loose. This dies away, and a theme appears which is derived from the first and main motive, which in turn enters, inverted, and with a pizzicato bass. The choral theme is also inverted, but it gives away to the chief motive, which is developed and leads to another tempestuous burst, ended suddenly with a pause for the whole orchestra. The repetition section brings back the theme in inverted order. The second chief theme is heard in C major. After a time there is a *crescendo* built on passages of this motive, which leads to a powerful episode in B major, with a theme in the bass derived from the chief motive. This motive is given to violins and clarinets, and there are contrapuntal imitations. The choral theme, appearing at the end of the free fantasia, is heard no more. The first chief theme dominates to the end. There is an imposing coda.

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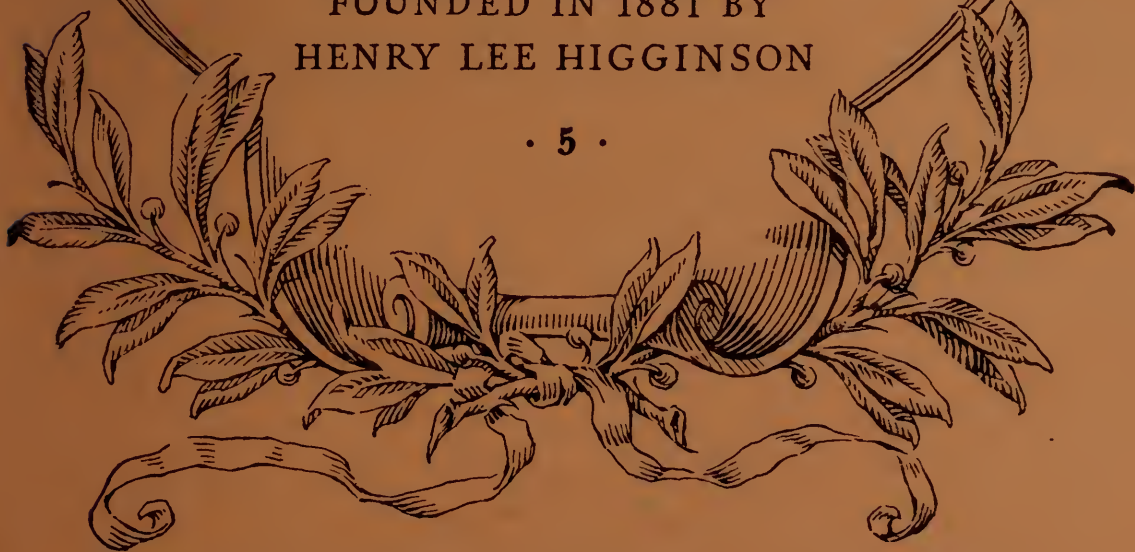
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CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

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- I. Con moto moderato e flessibile
- II. Adagio con fantasia
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- I. Andante tranquillo
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- III. Adagio
- IV. Allegro molto

ROUSSEL Suite in F major, *Op. 33*

- I. Prélude
- II. Sarabande
- III. Gigue

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JOSEPH DE PASQUALE

Music of these programs is available at the Music Library,
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For Berkshire Festival announcement see page 5.

BALDWIN PIANO

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SUITE FOR ORCHESTRA (FROM THE WATER MUSIC)

By GEORGE FRIDERIC HANDEL

Born in Halle, February 23, 1685; died in London, April 14, 1759

Arranged by SIR HAMILTON HARTY*

Handel's Water Music was probably composed and performed in parts in 1715 and 1717. The original autograph has been lost. A suite from the music was published by John Walsh in 1720, and another version, differently arranged, in 1740. The full suite of 20 movements was published in the Samuel Arnold edition (1785-1797), and appeared in the complete works as edited by Chrysander.

Sir Hamilton Harty, arranging a suite of six movements in 1918, and then performing it at the Hallé Concerts, has scored it for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings (published in 1922). The Suite was introduced at these concerts December 22, 1949, and repeated April 17, 1953. Suites from the Water Music, derived from Chrysander, have been performed by this Orchestra December 11, 1885, October 21, 1887, December 21, 1900, and March 18, 1927.

IN Handel's time, parties on the Thames were a favorite recreation of Londoners in the summer season. R. A. Streatfeild has described the custom in his *Life of Handel* (1909): "The River Thames was then, far more than now, one of the main highways of London. It was still Spenser's 'silver Thames,' and on a summer's day it must have presented a picture of life and gaiety very different from its present melancholy and deserted aspect. It was peopled by an immense fleet of boats devoted solely to passenger traffic, which were signalled by passing wayfarers from numerous piers between Blackfriars and Putney, just as one now signals a hansom or taxicab. Besides the humble boats that plied for hire, there were plenty of private barges fitted up with no little luxury and manned by liveried servants. The manners and customs of the boatmen were peculiar, and their wit-combats, carried on in the rich and expressive vernacular of Billingsgate, were already proverbial . . . George I liked the River. When the Court was at Whitehall water parties to Richmond or Hampton Court were of frequent occurrence, and as often as not the royal barge was accompanied by an attendant boat laden with musicians."

Handel, serving as *Kapellmeister* to Georg Ludwig, Elector of Hanover, obtained leave of absence to visit England in 1712. He not only overstayed his leave, but came under the open patronage of the reigning Queen Anne, between whom and Georg there was no love lost. Handel, while thus still bound to the House of Hanover, composed his *Ode to Queen Anne*, and his *Te Deum* and *Jubilate* for the hated Peace of Utrecht. When the Queen died in 1714, Georg was crowned George I of England and Handel's position became suddenly precarious. He was pointedly ignored by the new monarch and so deprived of his principal opportunities for social recognition and consequent income. But the continuing ostracism of the illustrious Handel would

* Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941.

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August 8, 9, 10

Series D (Shed)

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Programs include: Piano Concerto No. 5 (EUGENE ISTOMIN); Ninth Symphony.

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have been likewise a true deprivation to George himself, for he had brought with him from Germany a passion for music which was more enduring than his dislike of a dead queen. It was obviously a question of a propitious moment, and Handel had friends ready to do their tactful part when that moment should come. There are three legends circumstantially related at the time, each claiming the achievement of this act of grace. The Water Music is connected with two of them.

One of Handel's true friends was Francesco Geminiani, violinist and composer for the violin, two years younger than himself. Geminiani, so the story goes, was asked to play one of his concertos at Court, and replying, admitted a rubato in his style so incorrigible that no one could be trusted to accompany him and not be thrown off but Handel himself. Handel was accordingly asked, and accordingly reinstated.

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CONCERTO FOR VIOLA AND ORCHESTRA

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

This Concerto, recently completed, was composed for the Boston Symphony Orchestra and is dedicated to Joseph de Pasquale. The instrumentation follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, triangle, snare drum, bass drum, cymbals, harp, and strings.

Mr. Piston has kindly written for this program his observations on the viola under the heading:

"VIOLA AND ORCHESTRA"

MUSICAL instruments in evolution reflect the ever changing tastes and preferences of players, composers, and listeners. During one's lifetime nearly all instruments show remarkable modifications in tone color, range, dexterity, dynamic power, and other details of technique and expression. These variations are brought about not only by mechanical alterations and improvements, but also by differences in the ideal of sound sought by the performer. The same instrument may sound different when played by a different person.

At the present time the violin and the 'cello appear to be in a fairly stable evolutionary state, whereas the viola seems reluctant to settle down to a well-defined standard measurement. Large and small violas may be observed in the same orchestra, and it is evident to the ear that the concept of a characteristic viola tone admits a wider variation than is the case with violin or 'cello tone.

The viola should not be thought of as a "tenor violin" or a higher pitched 'cello. It is a distinct and individual member of our modern family of stringed instruments, its beautifully peculiar sound being

largely the result of physical circumstances governing its size and proportions. Were the viola as long as it ought to be for its pitch, relative to that of the violin or the 'cello, the left hand could not negotiate the fingerboard, and if it were of sufficient thickness it could not be held under the chin. As it is, very strong fingers are needed to play it, and the extended position of the left arm can be extremely tiring.

Compared with the violin, the viola has a warmer and richer tone in the low and middle registers, while its upper string is characterized by a certain sandy quality. The high notes are less shrill than those of the violin, less "hi-fi," although they are no less rich in upper partials. The viola has greater tone weight, but it cannot penetrate or soar, unless permitted to do so by carefully adjusted accompanying parts. The ranges of the two instruments are just about equal in extent, the viola being of course pitched a fifth lower.

The Concerto is intended to set forth the resources of the viola in melodic expressivity and technical agility, throughout its range. It was not my intent, however, that the work should be merely a show piece, but rather that the purely musical ideas and their development in a formal design should remain predominant. The score is by no means a subservient accompaniment. The orchestra is a coöperating partner.

The two most important problems in this combination of viola solo with orchestra proved to be balance of sound and association of tone colors. These problems are not exactly peculiar to this combination, but they seemed here more pronounced and ever present. I was more than ever impressed with the necessity for the most intimate knowledge of every instrument. Likewise indispensable is the faculty of hearing mentally what one writes, and writing accurately what one hears mentally. The scoring had to be of a transparency to allow the solo voice to be heard in all registers at all times.

I venture to mention some of the instrumental combinations I found attractive and appropriate to the music: viola above oboe, then above

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flute; viola between oboe and horns, harp; viola high, over staccato brass; viola low, under high flute and harp; viola an octave above English horn; viola in middle register between flutes and bassoon, 'cellos; viola in figuration around oboe and bassoon octaves; viola high in fast spiccato, over harp, bass drum, cymbals, triangle; viola in canon with English horn; high viola with mirror in bass clarinet.

It is my belief that a creative artist cannot and should not resist the urge to reach into the unknown. There are some moments in my concerto the precise effect of which I am unable to predict with certainty, because of acoustical and psychological complications. At the present writing I have not heard the work played by the orchestra, but by the time these lines are read I shall know whether or not retouching is called for. We are told the electronic millennium will do away with all these uncertainties of art, and bless us with the security of accurate and predictable rigidity. Until then, composers will continue to grope for perfection.

The Concerto was written expressly for Joseph de Pasquale, and many of its musical thoughts may be said to have been inspired and motivated by his superb viola playing. Its composition was a stimulating and absorbing experience.

WALTER PISTON.

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JOSEPH DE PASQUALE

JOSEPH DE PASQUALE was born in Philadelphia, October 14, 1919. He studied with Louis Bailly at the Curtis Institute, graduating with honors. He has also studied with Max Aranoff and William Primrose. For the duration of the war he played in the Marine Band of Washington, D. C., subsequently joining the viola section of the American Broadcasting Company Orchestra in New York. Mr. de Pasquale became first viola of the Boston Symphony Orchestra in 1947. He has been soloist in performances of Berlioz' *Harold in Italy*, Strauss' *Don Quixote*, Viola Concerto in B minor by Handel(?), and (with Ruth Posselt) Mozart's *Sinfonia Concertante*.

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MUSIC FOR STRINGED INSTRUMENTS, PERCUSSION AND CELESTA

By BÉLA BARTÓK

Born at Nagyszentmiklos, Hungary, March 25, 1881;
died in New York, September 26, 1945

Bartók's Music for Stringed Instruments was composed at Budapest in 1936. It had its first performance at Basel, Switzerland, January 21, 1937, by the *Basler Kammer-orchester* under Paul Sacher. The first performance in America was given by the Philharmonic-Symphony Society of New York, John Barbirolli, conductor, October 28, 1937.

Leonard Bernstein introduced the work to Boston at these concerts, February 18, 21-23, 1947. Charles Munch repeated it, January 12-13, 1951. Guido Cantelli conducted it March 26-27, 1954; Ernest Ansermet conducted it January 6-7, 1956.

The following percussion instruments are called for: timpani, bass drum, cymbals, small drum (with and without snare), tam-tam, celesta, harp, pianoforte (two players), and xylophone.

BÉLA BARTÓK has divided his players into two string quartets, on the left and right of the conductor, the percussion players ranged in two rows between them, backed by the double-basses. In the first movement the string groups are merged, but later on they are for the most part treated as distinct balanced (and complementary) units. The violas (muted) introduce the first movement with a theme which is developed fugally with the other strings. The timpani and the other percussion instruments lightly punctuate the discourse, the celesta adding arpeggios before the close. The movement progresses from pianissimo to a fortissimo climax and subsides to a pianissimo close. This movement is the only one in which the rhythmic beat is irregular throughout (almost every bar bears a varying time signature).

The second movement is Allegro 2-4. A theme played by the second string group pizzicato is immediately answered by another theme from the alternate group bowed and forte. These themes, much altered and supplemented, provide the principal material for this fast and scherzo-like movement. There is a section in irregular rhythm followed by a fugato on the second theme. The movement ends vivo and vivace.

The third movement, Adagio 3-2 changing to 2-2, has been referred to by Lawrence Gilman as a "mystical nocturne, elemental and earth-born." The xylophone gives a free tattoo on a high *F* until a theme, chromatic and accentuated, is announced by the first viola and taken up by the other strings. A theme of more flowing character is given by the celesta and first violins. There is a nebulous episode with glissandi (or arpeggios) for the harp, celesta, and pianoforte over string tremolos. This is interrupted by a 5-4 section for the same instruments but of more downright character. The Adagio section returns and is more fully developed.

About the finale Lawrence Gilman commented interestingly when this music was performed in New York: "The last movement, of irresistible effectiveness, is an exhilarating Allegro molto based chiefly on a tune of peasant character, a dance melody built on the intervals of the Ecclesiastical Mode known as the Lydian (corresponding to our modern major scale with a raised fourth), called, by mediæval writers, *Modus laetus* (The Joyful Mode). The exuberant subject of Bartók's finale is introduced at the sixth measure (2-2 time), after prefatory pizzicati chords of the strings. This tune is consorted with another, of more flat-footed character, heard some eighty-five bars further on, in 3-2 time, on the violas and 'cellos. There are subsidiary tunes of folk-like character, and the movement passes through a contrasting phase, *Molto moderato*, in which material of a more lyric nature is expressively treated, before the concluding return of the original tempo. In the instrumentation of this movement the celesta is replaced in certain passages by a second piano."

• •

There are certain "moderns" who, bold and challenging spirits in their youth, keep these qualities as their years and labors accumulate. So, Schönberg, Stravinsky, Bartók, have remained in the forefront of innovation, un superseded by a younger generation. In point of time, Bartók has had a slight edge upon Schönberg as a breaker of new paths; his rhythmic irregularities preceded Stravinsky's "*Sacre*" by more than a decade. This may be strikingly observed in the First String Quartet, composed in 1907, and the maturing and full flowering of his style in those that followed. The Fifth Quartet was composed in 1934, a year before the Music for Strings and Percussion, and the Sixth and last in 1939.

Philip Hale heard in 1912 Bartók's "Bear Dance" for piano, and remembered years later the effect upon a Bostonian assemblage: "The composer was regarded with a certain indulgence by the audience, as, if not stark mad, certainly an eccentric person. There are today some," he added (in 1928), "now that his reputation is firmly established, to whom his music is a stumbling-block." So, even at that time, he had ceased to be looked upon as a sort of *enfant terrible*. Any change in Bartók as a figure in the musical world was due less to the composer, whose development was notably consistent, than to a change in the general receptivity of the listening public. The receptivity increased to a general awareness and respect only after his death, in comparative poverty. For such is the way of the world.

The passing of years and the experience of listening have clarified his music, reduced the number of those who are baffled by it. And even those who may not yet discern his more positive virtues universally

admit his sober and honest intentions, his prodigious industry, his craftsman's skill, his unremitting zeal for his racial heritage. He has sought out, recorded, and scientifically classified with enormous pains the folk music of his own and adjacent peoples. In his younger years he applied an assimilative, questing energy to the musical cultures of Germany and France. His music, at heart strongly personal, has been colored by successive "influences," the most deep-lying being the traits of the Magyar folk songs and dance music with which he has steeped himself so long and so fondly. Like emergent "nationalists" elsewhere — Smetana in Bohemia, Moussorgsky in Russia, or Vaughan Williams in England — he has succeeded in making the flavor of the folk heritage a part of his musical nature without any literal borrowing whatsoever of its musical texts.

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SUITE IN F MAJOR, *Op. 33*

By ALBERT CHARLES PAUL ROUSSEL

Born in Turcoing (Nord), France, on April 5, 1869;
died in Royan (near Bordeaux), France, August 23, 1937

Roussel composed this Suite in 1926 for the Boston Symphony Orchestra and dedicated his score to Serge Koussevitzky. The first sketches were made in March, and the score was completed August 26. The first performance took place at these concerts, January 21, 1927. There were further performances March 17, 1933, when Vladimir Golschmann conducted it as guest, January 21, 1944, March 11, 1949, and April 7 and 9, 1955.

The orchestration is as follows: 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, side-drum, bass drum, cymbals, tambourine, triangle, xylophone, tam-tam, celesta and strings.

THIS Suite followed the composer's tendency in the early twenties to relinquish his pursuit of pictorial subjects and to devote himself to the absolute style — what the French call "*de la musique pure*." His fondness for the classical form was also evident in his symphonies



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dating from the same period. The First Symphony, *Le Poème de la Forêt*, *Op.* 7 (1904-06), had been a descriptive piece in symphonic contour. The Second Symphony in B-flat minor, *Op.* 23 (1919-20) marked, in the words of the composer, a new departure for him. "What I want to realize," he explained later in the *Guide de Concert*, "is a music satisfying in itself, a music which seeks to eliminate all picturesque and descriptive elements. . . . I force myself always to put out of my mind the memory of objects and forms susceptible to interpretation in musical sounds. I wish to make only music." The Third Symphony in G minor, *Op.* 42 (1922), the Sinfonietta for Strings, *Op.* 52 (1903-04), and the Fourth Symphony in A major, *Op.* 53 (1930) all align Roussel with the then prevailing revival of eighteenth century form, while showing him more than ever an individual artist speaking in his own voice. These symphonies (except the first) have all been played by the Boston Symphony Orchestra.

The "terrific drive and force" of the prelude to the suite is pointed out by Norman Demuth in his Study of Roussel. "The whole movement," he remarks, "scores remarkably well for military band (or '*Harmonie*' — as the French call the medium), and the writer has vivid memories of it in this form played by the band of the Garde Républicaine at the 1937 Festival of the International Society for Contemporary Music."

"The Sarabande," says this writer, "is a different matter altogether; there is considerable chromaticism and contrapuntal weaving which is obscure on the piano. There is nothing archaic about this music. It does not 'breathe the spirit of Spain' or do anything which one might fear." The writer discerns, "a firmness and a solidity of harmony; no counterpoint, merely a succession of logical chords, logical that is to say according to the principles of chordal progression of a traditional type and in the mood of the ancient dance. . . . The final *gigue* is like most of its kind — exuberant, lively and rhythmical with all the go and drive in the world. This one is basically harmonic, intensely tight, but always moving forward and forward to its climaxes. The ghost of 'The Dargason' looms faintly in the distance; probably Roussel never heard this tune."

The final Roussel is characterized with intimate understanding by Arthur Hoérée in a book on his late friend:

"The Suite in F inaugurates the composer's fourth manner. He there resolves the classical problem of equilibrium between form and style, a point of wisdom in which the great masters have before reached their apex. His constant evolution, a sign of vitality, does not preclude a fundamental unity which is in itself æsthetic. Its characteristics are closely bound to the life, the formation, the dominant racial traits of the musician.

"Is his approach to his creative problem objective or subjective? Classic or romantic? To tell the truth, any original artist expressing himself forcefully in his work is in some degree romantic. 'Some of our contemporary composers,' this one has written, 'are romantics in the best sense of the word. Has not our Debussy expressed in a language indifferent to eloquence or expostulation the shapes belonging to his interior being? That species of romanticism is healthy.' On the other hand he finds morbid 'any sentiment resulting in an italicism of self.' The composer of *Evocations*, who harbored a deep love of nature, had the exceptional gift of transposing into music the pictures in his mind's eye. . . .

"When a lady at a reception was disturbed at the number of chocolate cakes which Honegger accepted, this gentleman reassured her: 'Have no fear, in me all will be transformed at once into music.' Joking aside, it is possible to believe that the musical dreaming of the pantheist Roussel could be based upon images without necessarily depicting them. When his new orientation took him into a music free of descriptive or literary allusions, he could scarcely change his artist's nature even when he changed the exterior result. He could write without forswearing his past dalliance with impressionism: 'What does music express? The fundamental reality conceived by the composer.' And further: 'I stop no one from seeking in my music a picturesque or literary evocation. I always affirm that such an impression is independent of myself. Without wishing to demean depiction, I always forcefully free my mind from the memory of objects or forms susceptible of translation into musical effects. I wish to make music and nothing else.' . . .

"He also once wrote:

"'It is not necessary for a symphony or a drama to become as popular as a song of Mayol. Music is the most closed and inaccessible of the arts. One can say of the musician, even more than the poet, that he is completely isolated in the world, alone with his more or less intangible language. Aside from two or three good works which one might write for the many in the style of a broad fresco, all music, so far as real reciprocal understanding is concerned, will be always confined to a few hearers. (January 3, 1916.)'

"The music of Roussel shuns voluntarily those seductions which the casual music lover expects. One must approach it closely, raise its austere mask to discover its true visage, and there read the living and moving thought which the eternal dreamer has distilled from his spiritual vagabondage."

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LIST OF WORKS

Performed in the Evening Series

DURING THE SEASON 1957 - 1958

- BARTÓK Music for Strings, Percussion and Celesta
V March 19
- BRAHMS Piano Concerto No. 1, in D minor, *Op.* 15
Soloist: GARY GRAFFMAN I November 13
Academic Festival Overture
II December 11
- HANDEL Suite for Orchestra (From the "Water Music")
Arranged by Sir Hamilton Harty
V March 19
- IBERT Chamber Concertino for Saxophone and Orchestra
Soloist: MARCEL MULE IV February 12
- MENDELSSOHN Symphony No. 4, in A major ("Italian"), *Op.* 90
IV February 12
- MOZART Symphony in G minor, K. 550
I November 13
- PISTON Concerto for Viola and Orchestra
(*First performance in New York*)
Soloist: JOSEPH DE PASQUALE V March 19
- PROKOFIEFF "Classical" Symphony, *Op.* 25
III January 15
- ROUSSEL Suite in F major, *Op.* 33
V March 19
- SCHUMANN Concerto for Violoncello and Orchestra,
in A minor, *Op.* 129
Soloist: PIERRE FOURNIER II December 11
- SESSIONS Symphony No. 3
(*First performance in New York*) II December 11
- STRAVINSKY Canticum Sacrum, ad Honorem Sancti Marci Nominis,
for Tenor, Baritone, Chorus and Orchestra
(*First performance in New York*)
Soloists: BLAKE STERN, DONALD GRAMM
Chorus: SCHOLA CANTORUM, HUGH ROSS, Conductor
I November 13
- "Petrouchka," a Burlesque in Four Scenes
Piano Solo: BERNARD ZIGHERA III January 15
- "Agon," Ballet
(*First concert performance in New York*) IV February 12
- TCHAIKOVSKY Symphony No. 4, in F minor, *Op.* 36
III January 15
- TOMASI Ballade for Saxophone and Orchestra
Soloist: MARCEL MULE IV February 12
- WAGNER Prelude and Love-death from "Tristan und Isolde"
II December 11
- PIERRE MONTEUX conducted the concert on January 15

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AN UNUSUAL CONCERT

A concert featuring music for trumpet with various combinations will be given in Town Hall next Sunday by Armando Ghitalla, the assistant principal of this instrument in the Boston Symphony Orchestra. The orchestra will be made up of members from the personnel conducted by Arthur Fiedler. Paul Ulanowsky will be the pianist and Louis Speyer the English horn. The program will consist of a Trumpet Suite by Handel with orchestral accompaniment, works by Enesco and Hindemith with piano, Aaron Copland's Quiet City for Trumpet and English horn with orchestra and an unknown concerto by J. N. Hummel.

The concert will be given at 5:30.

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*



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DECEMBER 13
JANUARY 17
FEBRUARY 21
MARCH 14



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Fifth Afternoon Concert

SATURDAY, MARCH 22, at 2:30 o'clock

BARRAUD Symphony No. 3

- I. Pesante e marcato; Allegro vivace; Tempo primo
- II. Presto
- III. Adagio
- IV. Energico

(First performance in New York)

RAVEL Concerto for Piano and Orchestra

- I. Allegramente
- II. Adagio assai
- III. Presto

INTERMISSION

D'INDY Symphony for Orchestra and Pianoforte
on a French Mountain Song, *Op.* 25

- I. Assez lent; Modérément animé
- II. Assez modéré, mais sans lenteur
- III. Animé

SOLOIST

NICOLE HENRIOT

MISS HENRIOT uses the Baldwin Piano

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For Berkshire Festival announcement see page 5.

BALDWIN PIANO

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SYMPHONY NO. 3

By HENRY BARRAUD

Born in Bordeaux, April 23, 1900

This Symphony is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion, harp, piano, celesta, and strings.

THE composer has provided the following analysis of his Symphony:

The first movement is a lively allegro between two slow sections. The theme of the two symmetrical slow parts is in itself divided into two elements: a rhythmic element stated at the beginning (grave) and a melodic element answered in a different form by the violins. The allegro has a single theme to itself, a theme somewhat rhythmic, given to the horns and then the trumpets. But in the main development it is mingled with the two elements of the introduction, which returns to conclude the movement.

The second movement is a presto in 6/8. At first two thematic melodies are opposed, the first in close intervals, the second in spaced intervals. There follows a rhythmic theme from the horns which leads at once to an intrusion within the 6/8 beat of a melodic line doubling into 3/4. The body of strings surround and encroach upon this lyric melody until the quartet reaches a vertigo of contrary glissandi, disappearing in the first violins under the domination of artificial harmonics. The initial theme returns followed by an emphatic peroration.

The adagio begins with a long melody by the strings, the winds accompanying harmonically and rhythmically. After a long ascent and subsidence, the accompanying figure assumes a thematic value, affirmed alternately and dramatically by the brass and woodwinds. This acquires a linear form, rising gradually with the principal melody to a tutti and a reprise of the first melody by the brass, with an accompaniment of full chords. The conclusion is peaceful.

In the finale, energico, an incisive theme, set forth by the strings, is to be the principal subject. It will yield nevertheless to a section where a kind of expressive chant will build to a broad, lyric crescendo, a return of the theme and a concise conclusion.

. .

Henry Barraud's choral *Le Mystere des Saints Innocents* was performed by this Orchestra under the direction of Serge Koussevitzky as "Conductor Emeritus" on December 1-2, 1950, when the Chorus Pro Musica assisted. His ballet suite, *La Kermesse*, was introduced at the Berkshire Festival on August 3, 1956, under the direction of Eleazar de Carvalho. His *Te Deum* for Chorus and Orchestra was performed at the Boston concerts on April 26-27, 1957. The piece was written in memory of Serge Koussevitzky.

The brother of the composer, Jean Barraud, was Lieutenant in the Army of the French resistance, in charge of several regiments of the

South West. He was arrested by the Gestapo July 28, 1944, and shot at the Camp of Souge on August 1.

Henry Barraud began his musical studies in Bordeaux with Fernand Vaubourgoin and lived there until 1926, when he went to Paris and completed his studies with Georges Caussade, Paul Dukas and Louis Aubert. Pierre Monteux introduced his first orchestral compositions – the *Finale of a Symphony* in 1932, and his *Poème* in 1933. He directed productions at the *Opéra Comique* and the *Comédie des Champs-Élysées* in 1937 and subsequently wrote musical articles in the *Journal* and the *Triton*. He entered the War as Lieutenant of infantry in August, 1939, was captured and escaped. In 1944 he was appointed the director of music in the *Radiodiffusion Française*.

Fred Goldbeck has provided the following description of the composer for the new Grove's Dictionary of Music and Musicians:

"Barraud's music is typically French and emphatically un-Parisian. A taste for gothicism and medievalism is noticeable in his vocal and dramatic works and revealed by his choice of texts and subjects: Villon, the Chaucerian *Farce de Maître Pathelin*, the Brueghel-like *La Kermesse*, a 'mystery' by Peguy (*Les Saints Innocents*) and the Opera *Numance* (after Cervantes). In his symphonic and chamber music, too, a sense of tragedy and grandeur stands out. Impressiveness of construction is given preference over charm of detail, and occasional asperities are part of Barraud's style. Modal writing and dissonance, and even twelve-note series are to be found, side by side, in different works of his. Technically an avowed eclectic, he takes the view that a composer's originality lies in the expressive content of his music, not in his harmonic or contrapuntal devices."

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CONCERTO FOR PIANO AND ORCHESTRA

By MAURICE RAVEL

Born at Ciboure, Basses Pyrénées, March 7, 1875; died in Paris, December 28, 1937

This concerto was first performed January 14, 1932, at a Lamoureux concert in Paris. Ravel conducted the work and Marguerite Long, to whom it was dedicated, was the soloist. It was first heard in America April 22, 1932, on which date the orchestra of Boston (Jesús María Sanromá, soloist) and Philadelphia (Sylvain Levin, soloist) each performed the work in its own city.*

The orchestration consists of piccolo, flute, oboe, English horn, clarinets in B-flat and E-flat, 2 bassoons, 2 horns, trumpet, trombone, timpani, triangle, side drum, bass drum, cymbals, tam-tam, wood block, whip, harp and strings.

RAVEL, asked to compose music for performance in the fiftieth anniversary season of the Boston Symphony Orchestra (1930-31), spoke of a piano concerto. But the score was not forthcoming from the meticulous and painstaking composer. "Ravel worked at it continuously for more than two years," so Henry Prunières reported after the completion at the end of 1931, "cloistering himself in his home at Montfort l'Amaury, refusing all invitations, and working ten and twelve hours a day." Ravel told this writer that "he felt that in this composition he had expressed himself most completely, and that he had poured his thought into the exact mold he had dreamed." In 1931, while this score was still in process of composition, he accepted another commission — a commission which he succeeded in fulfilling. This was the Piano Concerto for the Left Hand, composed for the one-armed pianist, Paul Wittgenstein. The two concertos were Ravel's last works of orchestral proportions.

* Under the heading "Temporal Arithmetic," H. T. Parker commented amusingly in the *Boston Evening Transcript*:

"To begin with the idle splitting of a hair. This afternoon Dr. Koussevitzky and the Boston Orchestra, Mr. Leopold Stokowski and the Philadelphia Orchestra, Mr. Sanromá in Boston, Mr. Levin in Philadelphia, are playing for the first times in America Ravel's new Piano Concerto. In Symphony Hall and in the Academy of Music it is second item on the program. The Bostonian conductor's first piece is a Concerto for Orchestra by Martelli, relatively brief; the Philadelphia conductor's Sibelius' Fourth Symphony, appreciably longer. Dr. Koussevitzky and Mr. Sanromá will sound the first measures of Ravel's Concerto ten or fifteen minutes before Messrs. Stokowski and Levin do likewise. They will sound the last while the Philadelphians are still dallying with the middle periods. Therefore in Boston Ravel's Concerto will be heard for the first time in America, Q. E. D. which is also "right and proper," since the piece was once intended for the jubilee year, 1930-1931, in Symphony Hall. In short, the Boston Orchestra has lost a dedication, but won—by a nose—a première!"

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"The concerto," wrote Henry Prunières, "is divided into three parts, after the classical fashion. The first movement, *allegramente*, is constructed on a gay, light theme, which recalls Ravel's early style. It appears first in the orchestra, while the piano supplies curious sonorous effects in a bitonal arpeggiated design. The development proceeds at a rapid pace with a surprising suppleness, vivacity, and grace. This leads to an *andante a piacere* where the piano again takes the exposition of the theme, while the bassoons, flutes, clarinets, and oboes surround it one after another with brilliant scales and runs. Then begins a grand cadenza [of trills over arpeggios]. The orchestra enters again discreetly, at first marking the rhythm, and then taking up the development, leading to a brilliant conclusion.

"The second movement, *adagio assai*, consists of one of those long cantilenas which Ravel knows so well how to write and which are not without analogy with certain arias of Bach. Evolving over an implacable *martellato* bass, the melody is developed lengthily at the piano, then, little by little, the orchestra takes possession of it while the piano executes fine embroideries and subtle appoggiaturas.

"The *presto* finale is a miracle of lightness and agile grace, and recalls certain *scherzi* and *prestos* of Mozart and Mendelssohn. The orchestra marks a syncopated rhythm while the piano leads the movement. The spirit of jazz animates this movement as it inspired the *andante* of the sonata for violin and piano, but with great discretion. Nothing could be more divorced from the spirit of the pasticcio. Nothing could be more French, more Ravel."

Emile Vuillermoz, who was present at the first performance of the Concerto in Paris, recorded for the *Christian Science Monitor* his impressions of the new work: "It is written in the brilliant and transparent style of a Saint-Saëns or a Mozart. The composer has wished to write a work exclusively intended to bring out the value of the piano. There is in it neither a search for thematic novelty nor introspective nor sentimental intentions. It is piano — gay, brilliant and witty piano. The first movement borrows, not from the technique, but from the ideal of jazz, some of its happiest effects. A communicative gaiety

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reigns in this dazzling, imaginative page. The *Adagio* is conceived in the Bach ideal, with an intentionally scholastic accompaniment. It has admirable proportions and a length of phrase of singular solidity. And the *Finale* in the form of a rondo sparkles with wit and gayety in a dizzy tempo in which the piano indulges in the most amusing acrobatics. The work is very easy to understand and gives the impression of extreme youth. It is wonderful to see how this master has more freshness of inspiration than the young people of today who flog themselves uselessly in order to try to discover, in laborious comedy or caricature, a humor that is not in their temperament."

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NICOLE HENRIOT

NICOLE HENRIOT was born in Paris on November 23, 1925. She studied with Marguerite Long and entered the Paris Conservatory at the age of twelve, taking a first prize in a year and a half. During the war she played with the principal orchestras of Paris and Belgium. Her New York press bureau gives the information that she was active in the French resistance together with her two brothers. Since the war she has played in numerous European cities. She made her American debut January 29, 1948, then playing the first of many concerts in this country, including several appearances with this Orchestra.

ENTR'ACTE

"THE NAKED FACE OF GENIUS"

A NEW book with the above title, describing the last five years of the life of Béla Bartók, the years spent in America, is to be published on April 24. By courtesy of the author, Agatha Fassett, and the Houghton Mifflin Company, portions of this book are here printed in advance of publication.

It is an extraordinary book. Agatha Fassett, of Hungarian birth, first met Béla Bartók and his wife (here referred to as "Ditta") when they arrived in New York City, October 30, 1940, having fled their country before the Nazi encroachment. The couple were without funds until Columbia University engaged Bartók to edit folk songs and dances of Rumania and his own country. ASCAP (the publishers' association) provided for his hospitalization through his increasing illness. Mrs. Fassett became a close friend of the Bartóks, found apartments for

them in New York, and later in Riverdale, and in the summer received them in the tranquil surroundings of her home in the hills of Vermont. The book is an intimate, a detailed description of their daily life together, their conversations reported fully and perceptively (presumably translated by the author from the Hungarian). It would have been impossible to know Bartók's true character, the heart-breaking tragedy of his situation, by any more casual encounter. It is the picture of a supersensitive artist torn from the racial associations which had become integrated with his whole life as composer. His innate simplicity, his love of animals, of every minute manifestation of natural life in the farm, the woods and fields, his astonishingly acute sense of hearing and of smell did not enable him to adapt himself to the Vermont countryside as a substitute for the Hungarian peasant life which had become a deep part of him. Bartók was struggling against the development of a fatal illness (which proved to be leukemia).

The picture could not be conveyed in anything less than the complete day by day account. A few pages here quoted will show how a tardy recognition, a belated opportunity to compose, once more revived his spirit, gave him strength and happiness, and resulted at the end in some of his finest music.

Illness brought these lectures to a sudden end and he had to be taken from the apartment Mrs. Fassett had found for him in Riverdale to a hospital in Manhattan.

"It must have been desolate for Bartók, lying in his small hospital room with nothing to hinge his hopes on, sad over the uncompleted lectures at Harvard. But more than anything else, he must have come to the realization that his politely called 'uncertain health' had all at once become a very certain illness. No doctor would yet attempt to give a name to it, in spite of another series of exhaustive examinations, made with the financial assistance of Harvard University. No diagnosis was made, and no medicine prescribed other than good food and further rest. *Further rest!* Could anything have sounded more hopeless to him? How far would it be to the end of this road of 'further rest' which seemed to stretch ahead into infinity, taking as its toll every new breath of energy, promising no relief?

"But this seemingly hopeless road, as it happened, opened out into an expanse of new exciting vistas. It came unexpectedly, and with the simplicity of a fairy tale, with Koussevitzky coming to visit Bartók in his hospital room one day, offering him a commission of a thousand dollars from the Koussevitzky Foundation for an orchestral work in memory of the late Madame Koussevitzky.

"The offer seemed almost unbelievable to Bartók, and he was unable to relate it to reality. His first reaction was one of warm gratitude. But he instantly made it clear he could not possibly promise to fulfill such a commission when he had no idea of how long his illness would keep him helplessly inactive, and, even more than that, the feeling had grown strong within him by this time that he could never under any circumstances bring himself to compose again.

"Koussevitzky, however, with one sweeping motion of his hand waved all arguments aside and promised Bartók that this offer would put no pressure on him, and he would be left completely free to undertake this work any time in the future, whenever he saw his way clear to do so. While Bartók was still protesting that he could give no assurance the composition would ever be born at all, Koussevitzky left a check for half the amount on his bedside table, and departed.

"And perhaps it was instantly, in this first moment of excitement, that the restraint so heavily crusted within him began to dissolve and melt away, for only a day later, when he was home again and relating the story to us, an enormous change seemed to have taken place in him already — a change that no one could fail to see. It seemed as if the obstructed forces within him were released at last, and the entire center of his being had been restored and reawakened, even though he was still lying limp on his bed, hardly any stronger than he was before he went to the hospital."

This happened in the summer of 1943. In the following autumn, in the Hotel Woodrow in New York, he showed the score of the *Concerto for Orchestra* to Mrs. Fassett.

"I was too moved even to attempt reading the score, and could see nothing except a blurred mass of notes before me as I stood there turning the pages, unable to speak. The first work he had done here! These words ran through my mind so strongly that I felt as if I had spoken them out loud. A handful of fruit, the first harvest of these long hard years. This thought alone made everything seem right and good, and not in vain. The vibrancy I had felt in the air ever since I entered the room was touching me now, as if through the contact of my fingers with the pages.

"'But what nobody could possibly see in this score,' Bartók was saying in a lively, confiding way as he took the pages from me and put them back in the drawer, 'is that through working on this concerto, I have discovered the wonder drug I needed to bring about my own cure. And like so many other discoveries, it just happened accidentally, and was only a by-product of what was of true importance to me, and I was almost unaware, at the time, that it was happening.'"

Yehudi Menuhin, who had warmly befriended Bartók, introduced the Sonatas for Solo Violin, and performed the Viola Concerto.

"But when the most important event of all was approaching, the presentation of the first work Bartók had composed in America after his long years of silence, his doctors firmly advised him not to entertain any plan to be present at this performance, pointing out repeatedly that health must be his first consideration, and that it would not be unreasonable to assume that the excitement of a first performance and the trip to Boston could prove too much for him. For the *Concerto for Orchestra* was to be performed by the Boston Symphony on the eighth and ninth of December, 1944, and to be conducted by Koussevitzky himself. Sergei Koussevitzky was, as Bartók once said, if not actually the father then at least the godfather to this work, and so became in a way instrumental not merely to the creation of this work

alone but to all those others that followed afterwards. Bartók was determined to be present at the performance, and to pay no attention to his doctors' advice.

"'But how can anyone believe that it would preserve my strength to remain at home, when I am being pulled with such a strong force to go? How much more energy would be wasted by trying to keep myself away than to follow my desire to be there?'

"I wondered if it was this argument that convinced his doctors to let him go in the end.

"'We would never know what might have been lost, if we had not been able to be present at these concerts, and to take part in the rehearsals,' Ditta told me after they came back.

"'And what fulfillment it was for Béla that this time he did not have to wait long years between the birth of a work and its actual presentation. And how magnificent a presentation it was! And the festivity of it all! If I could only make you see how it was, how much reverence was shown to Béla there, and the simple and sincere kindness of Koussevitzky himself. I don't think Béla ever responded so readily and with so much freedom before, and how thoroughly happy he was!'

"This happiness seemed to have followed Bartók home, and it emanated from him whenever he talked about the performance in Boston. He completely lost his restrained style, expressing his admiration for the thorough and accurate understanding, and for the unusually beautiful sound of the Boston Symphony Orchestra. And he praised Koussevitzky as 'a great creative maestro.'

"'It would be no use for me to be excessively modest about my part in this concert,' he said, 'for some of the inspiration Koussevitzky poured into the performance must have been supplied by my own music. He assured me of this himself, and what's more, his appreciation seemed to grow by leaps and bounds as the days went by, for though at the rehearsal he announced that this work of mine was the very best of the last twenty-five years, after the actual performance he doubled his praise by another twenty-five years, assuring me this time that it was indeed the best work of the last fifty years.'

"His smile broadened as he went on.

"'I wondered if I shouldn't have let it go at that, and simply thanked him for his high praise, but I couldn't resist reminding him that he had said the very same thing about a work of Shostakovich he conducted not too long ago. Yet as I keep on thinking about it, although this remark of Koussevitzky's might appear like a contradiction, it wasn't actually so, for he said that about Shostakovich's composition before he heard mine, and not afterwards.

"'And so from that moment on, my concerto was to be considered the best work of the last fifty years, and this will hold true until another best work emerges again, perhaps no more than a few months from now.'

"The amusement over this incident left him, and he became serious again. 'But one thing will stand much longer than that,' he said with emphasis. 'No composer could have hoped for a greater performance.'

"A greater *last* performance — Bartók most likely would have added, if he had known then that this was the last time he would ever hear any of his work performed."

Although the doctors were long reticent about a fateful diagnosis,

Bartók well knew what it meant, and faced the end with resignation and equanimity. Composing did wonders for his health. He spoke quite calmly and said: "My only personal desire is to postpone my final leave-taking until I have completely emptied the rucksack on my back."

The "rucksack" still held, when he died on September 24, 1945, his Third Piano Concerto, which he was composing for his wife, and the Viola Concerto which he was composing for William Primrose. Both works were sufficiently advanced to be posthumously completed and performed.

SYMPHONY FOR ORCHESTRA AND PIANO ON A FRENCH MOUNTAIN SONG, *Op. 25*

By VINCENT D'INDY

Born at Paris, March 27, 1851; died at Paris, December 2, 1931

D'Indy composed his "*Symphonie en 3 parties, pour piano et orchestre, sur un air montagnard français*" in the year 1886. The first performance was at a Lamoureux concert in Paris, March 20, 1887, when Mme. Bordes-Péne, to whom the score was dedicated, took the piano part.

The Symphony is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 2 trumpets, 2 *cornets-à-pistons*, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, harp, pianoforte and strings.

The first performance of this music in Boston was at a Boston Symphony concert of April 5, 1902, when Harold Bauer was the pianist. There were later performances February 10, 1906 (Heinrich Gebhard, pianist); January 24, 1919 (Alfred Cortot, pianist); January 11, 1924 (E. Robert Schmitz, pianist); and February 24-25, 1950 (Robert Casadesus, pianist).

THE music which d'Indy chose as the thematic basis for this symphony was a melody heard in the Cévennes mountains, between Tortous and Bouchard. Julien Tiersot includes the melody in his "*Histoire de la Chanson Populaire en France*," which was published three years after d'Indy's score was written. Tiersot wrote in this book: "The high mountains give to folk-airs that become acclimated to their altitude something of the purity of their atmosphere. It seems as though there were in these mountain songs — they are generally songs of shepherds — something fluid, ethereal, a gentleness that is not found in folk-songs of the plains. It is the same melodic essence that, in spite of diversities of form, still flavors Alpine songs, of which the Swiss *Ranz des Vaches* is a type known to everyone."

The score which d'Indy built upon this melody is surely the symphonic music which its title implies, rather than a display piece for a

LIST OF WORKS

Performed in the Afternoon Series

DURING THE SEASON 1957 - 1958

- BARRAUDSymphony No. 3
(First performance in New York) V March 22
- BEETHOVEN....Concerto for Pianoforte, No. 5, in E-flat major, *Op.* 73
Soloist: CLAUDIO ARRAU II December 14
"Grosse Fuge," *Op.* 133, for String Quartet
III January 18
- BRAHMS.....Symphony No. 4, in E minor, *Op.* 98
I November 16
Violin Concerto in D major, *Op.* 77
Soloist: LEONID KOGAN III January 18
- BRUCKNER.....Symphony No. 7, in E major
IV February 15
- DEBUSSY.....Excerpts from "Le Martyre de Saint Sébastien"
III January 18
- HANDEL.....Concerto Grosso for String Orchestra, *Op.* 6, No. 12
I November 16
- HAYDN.....Symphony No. 101 in D major ("The Clock")
II December 14
- IBERT.....Chamber Concertino for Saxophone and Orchestra
Soloist: MARCEL MULE IV February 15
- D'INDY.....Symphony for Orchestra and Pianoforte
on a French Mountain Song, *Op.* 25
Soloist: NICOLE HENRIOT V March 22
- MENDELSSOHN..Symphony No. 5, in D major, "Reformation," *Op.* 107
II December 14
- RAMEAU.....Suite from the Opera, "Dardanus"
IV February 15
- RAVEL.....Concerto for Piano and Orchestra
Soloist: NICOLE HENRIOT V March 22
- STRAUSS....."Tod und Verklärung," Tone Poem, *Op.* 24
III January 18
- VAUGHAN WILLIAMS.....Symphony No. 8, in D minor
I November 16

PIERRE MONTEUX conducted the concert on January 18

soloist. The pianoforte part, although too conspicuous to be merely listed among the instruments of the orchestra, is nevertheless integral in the orchestral development, and quite free from displayful passages.

The following description of the score, written by Lawrence Gilman, was derived from information furnished to the annotator by the composer: "The three movements of d'Indy's symphony are based on the 'mountain song.' In the main part of the first movement (*Modérément animé*, 3-4), the folk-tune is metamorphosed into the lively chief theme (for the bassoon and strings). This is developed conjointly with a second theme in B major (flute, horn, and harp).

"The piano begins the second movement (*Assez modéré, mais sans lenteur*, B-flat, 3-4, 2-4), with a variant of the mountain song, which later becomes a horn fanfare above a drum-roll and a tremolo for the violas, and then is heard on a stopped horn, with suggestions of a funeral-like rhythm in the basses. A tranquillizing song of the clarinet, accompanied by the piano and chords of the wind and strings, ends the movement.

"The piano and harp, which in this score are often consorted, open the third movement (*Animé*, G major, 2-4) with still another transformation of the mountain song. Except for an episode that recalls the graver mood of the second movement, the *Finale* is immensely vigorous and high-spirited. M. d'Indy himself has said that the last movement expresses *l'allégresse de la montagne*. The work ends with a final return of the mountain song, fortissimo, for the trumpets and piano."

Philip Hale once wrote interestingly of the pastoral strain in this composer:

"D'Indy was always a lover of nature. His family came originally from Verdieu, in Ardèche, a department formerly a portion of the province Languedoc. The mountains of the Cévennes are often naked, barren, forbidding. There is much of granite and gneiss, there are many traces of comparatively recent volcanic eruptions; but the soil of the plains is rich, there are charming meadows, and the mulberry and the vine flourish profusely. D'Indy has long been in the habit of spending his vacations in this picturesque country. He has also delighted in the Tyrol, the Engadine, the Black Forest. He has listened intently to what Millet called 'the cry of the earth.' In a letter written from Vernoux in 1887, he said: 'At this moment I see the snowy summits of the Alps, the nearer mountains, the plain of the Rhone, the pine woods that I know so well, and the green, rich harvest which has not yet been gathered. It is a true pleasure to be here after the labors and the vexations of the winter. What they call at Paris "the artistic world" seems afar off and a trifling thing. Here is true repose, here one feels at the true source of all art.' His love of nature is seen in '*Poème des Montagnes*,' suite for pianoforte (1881); '*La Forêt Enchantée*,' symphonic ballad (1878); Fantasia for oboe and orchestra on some folk-tunes (1888); '*Tableaux de Voyage*,' pieces for pianoforte (1889); the symphonic pictures '*Jour d'été à la montagne*' (1905); and his operas '*Fervaal*' and '*L'Étranger*.'"

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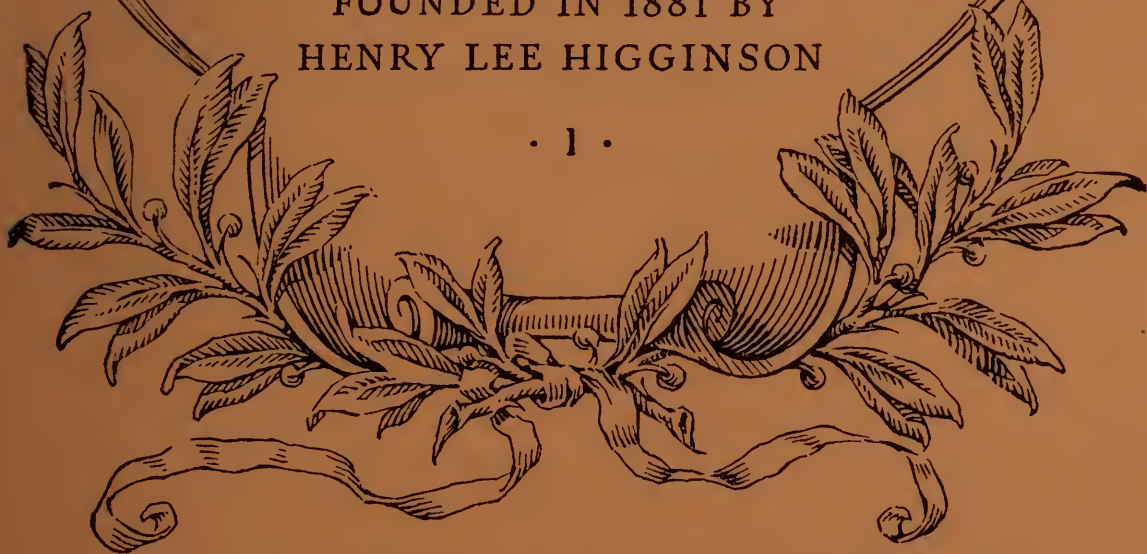
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CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

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Program

HANDEL Concerto Grosso for String Orchestra, *Op.* 6, No. 12
Largo — Allegro — Larghetto e piano — Largo — Allegro

VAUGHAN WILLIAMS Symphony No. 8, in D minor
I. Variazione senza tema
II. Scherzo alla marcia
III. Cavatina
IV. Toccata

INTERMISSION

BRAHMS Symphony No. 4, in E minor, *Op.* 98
I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

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CONCERTO GROSSO, *Op.* 6, No. 12, IN B MINOR

By GEORG FRIDERIC HANDEL

Born at Halle, February 23, 1685; died at London, April 14, 1759

Handel composed his set of twelve *concerti grossi* for strings between September 29 and October 30, 1739. A notice in the *London Daily Post* on October 29 reads: "This day are published proposals for printing by subscription with His Majesty's royal license and protection, Twelve Grand Concertos in seven parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers two guineas. Ready to be delivered by April next. Subscriptions are taken by the author at his house in Brook Street, Hanover Square." The Concertos were published in the following April, and performed at the Theater Royal in Lincoln's Inn Fields.

THE last of the dozen *concerti grossi* for strings has an introductory largo of twenty bars, with broad chords and sonorous figures constantly alternating between the tutti and the concertino. The following allegro, the longest movement, is the only fast one in a work which moves throughout with an ample, comely style. Even here, we have brightness and grace rather than excessive speed. The slow movement, *Larghetto e piano*, is a typical Handelian air in 3/4 which is varied in turn in the bass and treble with flowing eighth notes. A largo of seven bars is a broadening of the foregoing mood and a prelude to the final fugal allegro in a constant buoyant rhythm.

In 1739, twenty years after Bach composed his Brandenburg concertos, Handel in London wrote these *concerti grossi*. Both composers based their style upon Italian models, whence instrumental music all derived at that time. Both knew their Corelli and Vivaldi: Handel had consorted with the former at Rome, and Bach had carefully copied the works of the latter. Yet it takes no dissertation to show how very different are the orchestral concertos of the *Capellmeister* at Cöthen, and the magnificent musician then so familiar in London's theatres, who may almost be said to have composed before his public. Purists have praised the carefully wrought three movement form of Bach to the detriment of Handel's in four or six movements, "oscillating between the suite and the sonata, with a glance toward the symphonic overture. It is this for which the theorists blame him," writes Romain Rolland,* one of Handel's most persuasive champions, "and it is this for which I praise him. For he does not seek to impose a uniform cast on his thoughts, but leaves it open to himself to fashion the form as he requires, and the framework varies accordingly, following his inclinations from day to day. The spontaneity of his thought, which

* "Handel" by Romain Rolland, translated by A. Eaglefield Hull.

has already been shown by the extreme rapidity with which the *Concerti* were composed — each in a single day at a single sitting, and several in a week — constitutes the great charm of these works. They are, in the words of Kretzschmar, grand impression pictures, translated into a form, at the same time precise and supple, in which the least change of emotion can make itself easily felt. Truly they are not all of equal value. Their conception itself, which depended in a way on mere momentary inspiration, is the explanation of this extreme inequality.”

Indeed, Handel turned out his concertos with great fluency. Besides the twelve *concerti grossi* there were six with wind instruments, haut-boy concertos they were called, and three sets of six with organ, mostly composed in this period which was profuse in operas and oratorios (“Saul,” “Israel in Egypt,” and his setting of Dryden’s “Ode for St. Cecilia’s Day” were of 1739). Concertos were looked for and applauded between the parts of the oratorios, Handel presiding at the organ, or clavicembalo. Other musicians lost no opportunity to make use of them at their performances, and Charles Burney said of Handel’s organ concertos: “public players on keyed instruments, as well as private, totally subsisted on these concertos for nearly thirty years.” The composer published the *concerti grossi* by subscription in the following year — “at two guineas the twelve,” wrote Burney.

How the musicians were placed at a typical Handelian performance may be reconstructed from old prints and descriptions. Handel presided at the harpsichord, establishing the tempi with his thorough-bass. Grouped about him, and directly under his eye, were the soloists, called the *Concertino*, consisting in the *concerti grossi* of two violins and ‘cello, who in turn must control the body of the orchestra, the *ripieno* or *concerto grosso*, for these players were directly behind the seated Handel. Romain Rolland (with Volbach) saw a possible advantage in this arrangement. “In place of the quasi-military discipline of modern

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orchestras, controlled under the baton of a chief conductor, the different bodies of the Handelian orchestra governed one another with elasticity, and it was the incisive rhythm of the little Cembalo which put the whole mass into motion. Such a method avoided the mechanical stiffness of our performances. The danger was rather a certain wobbling without the powerful and infectious will-power of a chief such as Handel, and without the close sympathy of thought which was established between him and his capable sub-conductors of the *Concertino* and of the *Grosso*.

"It is this elasticity which should be aimed at in the instrumental works of Handel when they are executed nowadays."

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SYMPHONY IN D MINOR, No. 8

By RALPH VAUGHAN WILLIAMS

Born in Down Ampney, Gloucestershire, October 12, 1872

Vaughan Williams' Eighth Symphony was first performed on May 2, 1956 in Manchester, England, by the Hallé Orchestra under the direction of Sir John Barbirolli, to whom it is dedicated. It has been performed in this country by the orchestras of Philadelphia, Cincinnati, Cleveland, and Dallas.

The orchestration is as follows: 3 flutes and piccolo, 2 oboes, 2 clarinets, 3 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, and the following percussion: side drum, bass drum, triangle, cymbals, vibraphone, xylophone, glockenspiel, tubular bells, tuned gongs in D, E, and A, celesta, 2 harps, and strings.

THE first movement the composer calls a "Fantasia"; the second, the Scherzo, is for wind instruments only; the third, the Cavatina, for strings only. The last movement, which the composer calls "Toccata (*colle campanelle*)," utilizes the percussion *in extenso*. Dr. Ralph Vaughan Williams furnished a description of his symphony for the magazine "Music and Musicians." The notes, copyrighted by the composer and his publisher, the Oxford University Press, are here quoted in brief form.

"The Symphony is scored for what is known as the 'Schubert orchestra,' with the addition of a harp. Also there is a large supply of extra percussion, including all the 'phones and 'spiels known to me. The first movement, the Fantasia, is *variazione senza tema* — variations without a theme. It has been nicknamed 'seven variations in search of a theme.' There is, indeed, no definite theme. The opening section

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

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BEETHOVEN	Overtures Leonore Nos. 1, 2, 3; "Fidelio"; "Coriolan"	LM-2015
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BEETHOVEN	Violin Concerto (HEIFETZ)	LM-1992
BERLIOZ	"L'Enfance du Christ"	LM-6053
BRAHMS	Symphony No. 1	LM-2097
BRAHMS	Symphony No. 2; "Tragic" Overture	LM-1959
DEBUSSY	"The Martyrdom of St. Sebastian"	LM-2030
FRANCK	Symphony No. 1 in D Minor	LM-2131
MOZART	Clarinet Concerto; Clarinet Quintet (GOOD- MAN, Boston Symphony String Quartet)	LM-2073
TCHAIKOVSKY	"Francesca da Rimini"; "Romeo and Juliet" Overtures	LM-2043

Munch Conducts Wagner

WAGNER	Overture and Bacchanale from "Tannhäuser" Magic Fire Music from "Die Walküre" Siegfried's Rhine Journey from "Götterdäm- merung"	LM-2119
TCHAIKOVSKY	Serenade for Strings	
ELGAR	Introduction and Allegro	
BARBER	Adagio for Strings	LM-2105
<i>The Sea</i>		
DEBUSSY	"La Mer"	
IBERT	"Escales" (Ports of Call)	LM-2111
MARTINU	"Fantaisies Symphoniques"	
PISTON	Symphony No. 6	LM-2083

The Virtuoso Orchestra

DEBUSSY	"Prelude to the Afternoon of a Faun"	
RAVEL	"Bolero," "La Valse," "Rapsodie Espagnole"	LM-1984

contains only a few isolated figures which are developed later, but that is all. Three 'figures' are treated more or less in the variation style. I understand that some hearers may have their withers wrung by a work being called a symphony when its first movement does not correspond to the usual symphonic form. . . . It may perhaps be suggested that, by a little verbal jugglery, this movement may be referred to the conventional scheme.

"The second movement, the Scherzo, is as its title suggests for wind instruments only: flute, piccolo, two oboes, two clarinets, three bassoons (third ad. lib.), two horns, two trumpets, and three trombones. . . . There is no complete recapitulation of the Scherzo, its place being taken by a short stretto and a few bars of coda. I think I may claim a precedent for this idea of the truncated recapitulation—in the third movement of Brahms's Clarinet Quintet."

The third movement, the Cavatina for strings alone, opens with a cantilena for the cellos and later the violins. There is a second section in triple time which concludes with a cadenza-like passage for the solo violin. There is a recapitulation.

"The fourth movement (Toccata), besides full strings and wind, commandeers all the available hitting instruments which can make definite notes, including glockenspiel, celesta, xylophone, vibraphone, tubular bells and tunable gongs. These last are ad. lib.—according to the score they are 'not absolutely essential but highly desirable.' After a short, rather sinister exordium the trumpet gives out the principal theme, surrounded by all the tunable percussion. There are thus two sections, each of which is repeated by full orchestra. Then comes another tune, given to the strings and horns. This returns us safely to the principal theme—indeed, we shall soon discover that this movement is a modified rondo." The symphony ends with a reference to the opening of this movement which Dr. Vaughan Williams calls a "sinister exordium."

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SYMPHONY NO. 4 IN E MINOR, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and the honor went to the Symphony Society of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, triangle and strings.

WHEN Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. "‘God forbid,’ said Brahms, according to Kalbeck’s account in his biography, ‘I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear them, I’ll play them for you.’ I went to open the piano. ‘No,’ he protested, ‘let it alone. It is not so simple as all that. We must get hold of *Nazi*.’ He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening — a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms’ movements, I waited for one of those present to break out with at least a *Bravo*. I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his

throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, '*Na, denn mann weiter!*' — the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, 'The whole movement gave me the impression of two people pummelling each other in a frightful argument.' Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the Scherzo "unkempt and heavily humorous," and the finale a splendid set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken aback by this reception of his score. " 'Naturally I noticed yesterday that the symphony didn't please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?' 'I don't know what Hanslick and Billroth may think of it,' I answered, 'for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.' " Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale. It was plain that he was in serious doubt as to whether the symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the symphony and even to give the "nasty scherzo" a presentable face.

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start



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to finish." But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The symphony was praised — with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!). Even in Meiningen, where the composer conducted the Symphony with Bülow's orchestra, the reception was mixed. It took time and repetition to disclose its great qualities.

Miss May further relates that at the first performance at Meiningen the symphony was enthusiastically received, and that the audience attempted to "obtain a repetition of the third movement." But the report of another witness, the pianist Frederic Lamond, contradicts this. He has told us that the concert began at five o'clock on a Sunday afternoon, and that the symphony was preceded by the Academic Festival Overture and the Violin Concerto, Adolf Brodsky appearing as soloist. The composer conducted. "The Symphony," writes Lamond, "brought little applause." And he goes on to relate an interesting postlude to this occasion:

"The theater emptied itself; I went to my dressing room behind the stage, and was about to go home. The members of the orchestra were putting their instruments away and some had already left when young Richard Strauss [then twenty], the second *Kapellmeister* in Meiningen, came running up and called to me: 'Lamond, help me bring the orchestra players together; the Duke wishes to have the symphony played again for himself alone.' I got hold of the second horn player, while Strauss mustered one player after another. The theater was dimly lighted and no one had permission to enter the auditorium. I slipped out on the stage. Through the peek hole in the curtain I could see the silhouette of Brahms at the conductor's desk, and about him the intent, deeply absorbed faces of the orchestra players, who looked ghostly in the dim light. The loge in which the Duke sat was also in semi-darkness; and now there began for the second time a performance of the Fourth Symphony!

"The performance stays vividly in my mind, I have heard consummate performances in later years, but never has the overpowering and masterly finale sounded with such conviction as in the darkened empty theater where Brahms, like a mighty conjuror, played with the assembled group of musicians for the listening Duke of Meiningen."

• •

All was not serene between Brahms and Bülow on this memorable Sunday, a circumstance which Lamond has not mentioned. Although Bülow had rehearsed the symphony, Brahms took over the baton for the performance. Bülow, whose outstanding qualities as a conductor were in complete contrast with the clumsiness of the composer, considered his abilities slighted, and shortly resigned from his post as *Hofkapellmeister* at Meiningen. The incident proves the tactlessness of Brahms and the touchiness of Bülow. Yet Bülow carried the symphony, in that same season, through a "crusading" tour of Germany, Holland, and Switzerland.

Florence May has remembered and described another notable performance of this symphony, a decade later, in Vienna, on March 7, 1897, at a Philharmonic concert. Brahms was then a sick man; he had less than a month to live:

"The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today, however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."

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4-5	Boston	(Fri.-Sat. I)
8	Boston	(Tues. A)
11-12	Boston	(Fri.-Sat. II)
15	Rochester	
16	Toronto	
17	Ann Arbor	
18	Detroit	
19	Lexington	
20	Bloomington	
21	Cincinnati	
25-26	Boston	(Fri.-Sat. III)
29	Boston	(Tues. B)
31	Boston	(Rehearsal I)

NOVEMBER

1-2	Boston	(Fri.-Sat. IV)
3	Boston	(Sun. a)
5	Providence	(I)
8-9	Boston	(Fri.-Sat. V)
11	Northampton	
12	New Haven	(I)
13	New York	(Wed. I)
14	Newark	
15	Brooklyn	(I)
16	New York	(Sat. I)
19	Boston	(Tues. C)
20	Cambridge	(Kresge Aud. M.I.T.)
22-23	Boston	(Fri.-Sat. VI)
26	Cambridge	(I)
29-30	Boston	(Fri.-Sat. VII)

DECEMBER

1	Boston	(Sun. b)
3	Providence	(II)
5	Boston	(Rehearsal II)
6-7	Boston	(Fri.-Sat. VIII)
10	Boston	(Tues. D)
11	New York	(Wed. II)
12	Washington	(I)
13	Brooklyn	(II)
14	New York	(Sat. II)
17	Cambridge	(II)
20-21	Boston	(Fri.-Sat. IX)
27-28	Boston	(Fri.-Sat. X)

JANUARY

3-4	Boston	(Fri.-Sat. XI)
5	Boston	(Sun. c)
7	Boston	(Tues. E)
8	Boston	(Rehearsal III)
10-11	Boston	(Fri.-Sat. XII)
14	Hartford	
15	New York	(Wed. III)
16	Storrs	

17	Brooklyn	(III)
18	New York	(Sat. III)
21	Providence	(III)
24-25	Boston	(Fri.-Sat. XIII)
28	Boston	(Tues. F)
29	Boston	(Rehearsal IV)
31-		

FEBRUARY

1	Boston	}	(Fri.-Sat. XIV)
2	Boston		(Sun. d)
4	Cambridge		(III)
7-8	Boston		(Fri.-Sat. XV)
10	Bridgeport		
11	New Haven		(II)
12	New York		(Wed. IV)
13	Washington		(II)
14	Brooklyn		(IV)
15	New York		(Sat. IV)
18	Cambridge		(IV)
21-22	Boston		(Fri.-Sat. XVI)
23	Boston		(Sun. e)
25	Providence		(IV)
27	Boston		(Rehearsal V)
28-			

MARCH

1	Boston	}	(Fri.-Sat. XVII)
4	Boston		(Tues. G)
7-8	Boston		(Fri.-Sat. XVIII)
9	Boston		(Pension Fund Concert, Aft. and Eve.)

10	Worcester		
11	Providence		(V)
14-15	Boston		(Fri.-Sat. XIX)
17	Springfield		
18	New London		
19	New York		(Wed. V)
20	Philadelphia		
21	Brooklyn		(V)
22	New York		(Sat. V)
25	Cambridge		(V)
27	Boston		(Rehearsal VI)
28-29	Boston		(Fri.-Sat. XX)
30	Boston		(Sun. f)

APRIL

1	Boston		(Tues. H)
3-5	Boston		(Thurs.-Sat. XXI)
8	Cambridge		(VI)
11-12	Boston		(Fri.-Sat. XXII)
18-19	Boston		(Fri.-Sat. XXIII)
22	Boston		(Tues. I)
24	Boston		(Rehearsal VII)
25-26	Boston		(Fri.-Sat. XXIV)

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Still another interesting tale is told by Miss May about the Fourth Symphony, and this refers to the summer of 1885, at Mürzzuschlag, when it was nearing completion: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellingner sat out of doors with either arm outspread on the precious papers piled on each side of her."

There was another moment in the history of the symphony when the score might conceivably have been lost. Brahms dispatched the manuscript to Meiningen in September, 1885, a few days before his own arrival there. "I remember," so Frederic Lamond has written, "how Bülow reproached Brahms about it, protesting that so valuable a manuscript as the symphony had been sent to Meiningen by simple post without registration!"

"'What would have happened if the package had been lost?' asked Bülow.

"'Well, I should have had to compose the symphony again' ('*Na, dann hätte ich die Sinfonie halt' noch einmal komponieren müssen*'), was Brahms' gruff answer."

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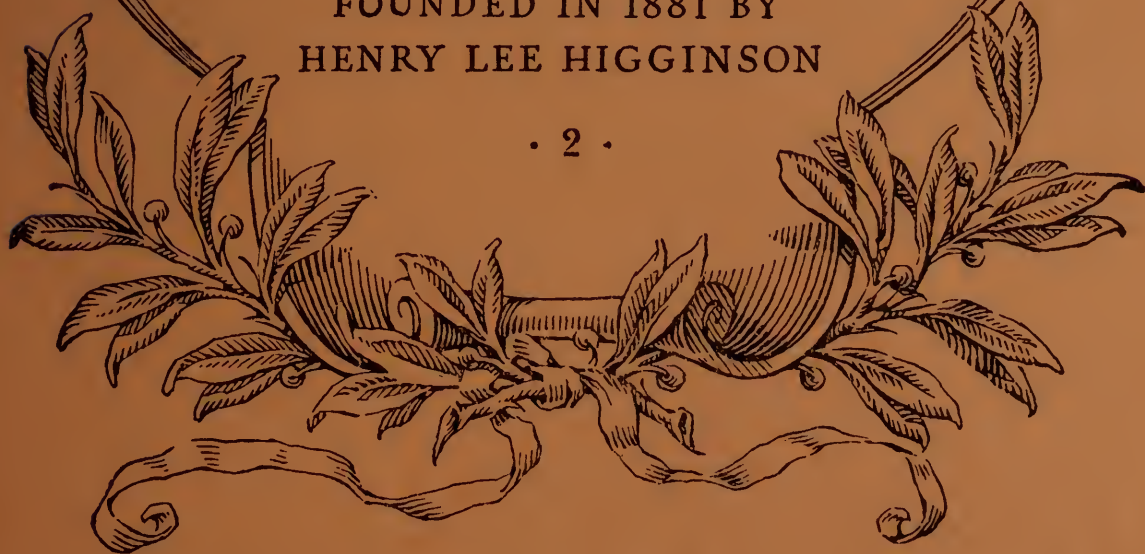
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with historical and descriptive notes by

JOHN N. BURK

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Program

HAYDN Symphony No. 101 in D major ("The Clock")

- I. Adagio; Presto
- II. Andante
- III. Minuet: Allegretto
- IV. Finale: Vivace

MENDELSSOHN . . Symphony No. 5 in D minor, "Reformation," *Op.* 107

Andante; Allegro con fuoco

Allegro vivace

Andante

Chorale: Ein' feste Burg ist unser Gott (Andante con moto);
Allegro vivace; Allegro maestoso

INTERMISSION

BEETHOVEN . . . Concerto for Pianoforte, No. 5, in E-flat major, *Op.* 73

- I. Allegro
- II. Adagio un poco mosso
- III. Rondo: Allegro ma non tanto

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CLAUDIO ARRAU

Mr. ARRAU uses the Baldwin Piano

SYMPHONY IN D MAJOR, NO. 101 (THE "CLOCK")

By FRANZ JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

Begun in Vienna and completed in London for the second set of Salomon concerts, this Symphony was first performed at Hanover-Square on March 3, 1794. It opened the second part of the program.

The Symphony has appeared four times upon the programs of the Boston Symphony Orchestra in Boston: on April 5, 1895, when Emil Paur was conductor; on December 22, 1948, when Leonard Bernstein conducted; on November 13, 1954, when Ferenc Fricsay conducted.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. (The manuscript score does not call for clarinets. Whether they were later inserted by Haydn or another is not known.)

THE critic of the *Morning Chronicle* of London, reporting the first performance, was not reminded of a clock for the symphony had not yet been so labelled:

"As usual the most delicious part of the entertainment was a new grand Overture by Haydn; the inexhaustible, the wonderful, the sublime Haydn! The first two movements were encored; and the character that pervaded the whole composition was heartfelt joy. Every new Overture he writes, we fear, till it is heard, he can only repeat himself; and we are every time mistaken. Nothing can be more original than the subject of the first movement; and having found a happy subject no man knows like Haydn how to produce incessant variety, without once departing from it. The management of the accompaniments of the andante, though perfectly simple, was masterly; and we never heard of a more charming effect than was produced by the trio to the minuet. — It was Haydn; what can we, what need we say more?"

. . .

The introduction modulates from D minor to F major and settles in A major, a key which is to dominate (in two senses) the first movement. The principal subject begins on an ascending scale by the violins staccato (it is to be inverted in development). The second theme is not ushered in with a flourish, but insinuated as the dominant key creeps in. The development is long and principally occupied by this theme. The Andante (in G major) gives the symphony its tag name by a "tick-tocking" pizzicato accompaniment (staccato strings and bassoon). A middle section in G minor reaches the peak of intensity as the delicately persistent rhythm becomes incisive. In the return, the flute and oboe add new color to the accompaniment. The Minuet (Allegretto in D major) has a characteristic alternation of loud and soft phrases and a delightful trio with a subject for the solo

flute staccato.* The theme of the Finale is at least as vivacious as any of Haydn's final rondo themes. It is much manipulated in development, going into a minor phase and a fugato before the close. Karl Geiringer remarks: "how solidly this finale is constructed may be gathered from the fact that the first three notes of the main subject are used all through the movement, giving the greatest amount of unity to the composition. The use of the 'germ cell' motives in Brahms' symphonies is not very different." He further notes that the construction of this movement and the Andante as well "are the combination of rondo and sonata form which Haydn liked so much in his last period of composition."

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SYMPHONY NO. 5, "REFORMATION," IN D MINOR, *Op.* 107

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg on February 3, 1809; died at Leipzig on November 4, 1847

Mendelssohn composed his "Reformation" Symphony between the autumn of 1829, and April, 1830 and first performed it at a concert in the *Singakademie*, Berlin, November 15, 1832. The score was published posthumously in 1868 and, performed in many cities in that year, was first heard in the United States at a concert of the Handel and Haydn Society in the Boston Music Hall on May 9, Karl Zerrahn conducting. The symphony has been performed at the concerts of this orchestra January 20, 1882, November 2, 1883, March 12, 1886, January 2, 1920, March 29, 1945, and February 10-11, 1950.

The score calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings. A serpent doubling a contra-bassoon is indicated in the last movement.*

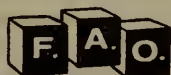
WHEN Mendelssohn composed his "Reformation" Symphony in North Wales in September, 1829, he had in mind the celebration

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planned in Germany for the following year of the Tercentenary of the Augsburg Confession, the drawing up of the Constitution of the Protestant faith in June, 1530. The composer used in the introduction to the first movement the so-called "Dresden Amen," otherwise known to us as the cadence of the Eucharist motive in Wagner's "Parsifal." Each composer had undoubtedly heard, while living in Dresden, this response of Roman Catholic sources, then familiar in the churches of the Saxon capital. It exists in two forms, and the cadence with the familiar rising sixths was used by both composers. The chorale attributed to Luther, "*Ein' feste Burg ist unser Gott*," becomes the subject of the introduction to the Finale. It appears at the beginning, first heard from the solo flute. It undergoes proud returns in the body of the movement, in augmentation. The old chorale melody which Mendelssohn resurrected differs from the form familiar to us in Bach's arrangement of the chorale and his Cantata based upon it. When the "Reformation" Symphony was generally made known to the musical world in 1868, enthusiasts first remarked that the use of the Roman Catholic response, the "Dresden Amen," in the introduction to the first movement was followed by an Allegro con fuoco of "ferocious sectarian struggle." The emergence and ultimate prevalence of the chorale at the end of the Symphony fitted into their picture, but the airy middle movement did not. They could do no better than point to the fact that Mendelssohn had not specifically called it a "scherzo" in his score.

When the celebration of the anniversary failed to take place in 1830, Mendelssohn was apparently relieved. He wrote to Dorn in June: "Perhaps it is as well for some reasons that the performance has been postponed, for it occurred to me afterwards that the chorale part and the other Catholicisms would have a strange appearance in a theatre, and that the Reformation song would not sound very well at Whitsuntide."

One curious fact about Mendelssohn the composer, often remarked by his friends, was his ability to carry a new score in his head, remembered in every detail. Mendelssohn's friend Eduard Devrient has

* The serpent, obsolescent at that time, was used in the sixteenth and seventeenth centuries to accompany plainsong in churches. Marin Marsenne, in his "*Harmonie Universelle*" (1636-37) claimed that the serpent, even when played by a boy, could well support "the voices of twenty robust monks." It may have been on account of the religious association that Mendelssohn introduced the serpent in the bass of his orchestra for the chorale (however, he used a serpent in his "Sea Calm and Prosperous Voyage," and also in his "St. Paul"). The serpent, once a popular brass bass (to which family it belongs by virtue of its cup mouthpiece) was last heard in military bands, but was abandoned, largely because it was so awkward to carry. Cecil Forsyth, in his invaluable book on orchestration, describes its legendary virtues and obvious deficiencies, and concludes: "The old instrument presented the appearance of a dishevelled drain pipe which was suffering internally." Now, the serpent is to be found in glass cases, seen but not heard. There are two specimens in the Casadesus Collection of the Boston Symphony Orchestra.

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Conductor: Pierre Monteux

(Reverse side: "La Mer")

RAVEL

Daphnis and Chloe

LM-1893

New England Conservatory and Alumnæ Chorus

written in his "Recollections" of Mendelssohn that the composer talked over the plan of the "Reformation" Symphony freely in the year of its composition and played the leading subjects to him. "With the greatest expectations I saw the work arise. In this work he tried a strange experiment in writing down the score, which I had scarcely deemed practicable. It is well known that scores are generally written by noting down only the bass, the leading phrases and effects in their appropriate lines, thus giving a complete outline of a movement, and leaving the remainder of the instrumentation to be filled in afterwards. Felix undertook to write bar by bar, down the entire score, the whole of the instrumentation. It is true that he never wrote out a composition until it was quite completed in his head, and he had played it over to those nearest to him; but nevertheless this was a gigantic effort of memory, to fit in each detail, each doubling of parts, each solo effect barwise, like an immense mosaic. It was wonderful to watch the black column slowly advance upon the blank music paper. Felix said it was so great an effort that he would never do it again; he discontinued the process after the first movement of the symphony. It had proved his power, however, mentally to elaborate a work in its minutest details."

The fact that Mendelssohn could so clearly visualize an unwritten score is not the only remarkable thing about the way he composed. The summer which produced the "Scottish" and "Reformation" Symphonies and the "Hebrides" Overture would surely have been a summer of postponement for any usual young man of twenty, whatever his abilities and ambitions. He then went to England as the first venture in his pilgrimage to see the world with the avowed purpose of generally broadening himself. Between visits to London, where he conducted and played the piano, he had time to travel about Scotland, taking in

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every historical relic, sketching scenery, and describing his experiences at great length in letters to his family in Berlin. During all this time he was being perpetually entertained and responded in kind. Where he found leisure to dream out his scores it would be hard to say. It is often true that a composer's outward life, although recorded in great detail, quite fails to account for the secret creative life of the artist.

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CLAUDIO ARRAU

CLAUDIO ARRAU was born in Chillán, Chile, February 6, 1904. He came to this country and appeared with the Boston Symphony Orchestra on September 4, 1924, playing Chopin's Concerto in F minor. He toured the United States again in the season 1940-41 and in subsequent seasons has become familiar in many parts of the world including South Africa, the Far East, and Australia, as well as Europe where he has played extensively. In London he recently performed for the third time the cycle of Beethoven's concertos.

CONCERTO NO. 5, E-FLAT, FOR PIANOFORTE AND ORCHESTRA, *Op.* 73

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Beethoven's "Emperor" Concerto was completed in the year 1809. Its first performance took place in Leipzig probably in the year 1810 when Johann Schneider was the pianist. The first performance in Vienna was on February 12, 1812, Karl Czerny taking the solo part. The first performance by the Boston Symphony Orchestra was on January 27, 1882, Professor C. Baermann, soloist. Subsequent soloists performing the concerto with this orchestra in Boston have been Carl Faelten, Adele aus der Ohe, Eugen D'Albert, Helen Hopekirk, Ignace Paderewski, Frederic Lamond, Ferruccio Busoni, Wilhelm Bachaus, Teresa Carreño, Leonard Borwick, Harold Bauer, Josef Hofmann, Alfred Cortot, Rudolph Ganz, Walter Giesecking, Leonard Shure, Jesús María Sanromá, Rudolf Serkin, Alexander Borovsky, Nadia Reisenberg, Clifford Curzon, and Robert Casadesus.

The orchestration calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The dedication is to the Archduke Rudolph, of Austria.

NOTATIONS for the last of Beethoven's piano concertos appear in the sketchbooks of 1808, together with sketches for the choral Fantasia. Evidently he put his ideas for the concerto aside, to resume and complete the work in the summer or early autumn of 1809. The conditions in Vienna at that time were anything but conducive to creative contemplation, and it is additional proof of Beethoven's powers of absorption and isolation in his art that he could compose this work of proud assertion, and others as well, in such a period.



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The vanguard of the French army marched upon Vienna, and when the Archduke Maximilian refused to capitulate, erected a battery on the Spittelberg and opened fire on the night of May 11, with twenty howitzers. The population crowded indiscriminately into every possible underground shelter. Beethoven's windows on the Wasserkunst Bastei, chosen for their outlook, were in direct line of the bombardment. He fled to the house of his brother Karl on the Rauhensteingasse, and crouched in the cellar, holding a pillow over his head to spare his poor, sensitive ears the pain of the concussive reports. Shells were fired into the city without cessation through the night. Many houses burst into flames; wounded civilians were carried through the streets to safety. On the following afternoon, Vienna capitulated — it could have done nothing else — and forthwith endured the French occupation for the two months that remained of the campaign. Napoleon set himself up in state at the Schönbrunn Palace once more. General Andréossy had issued a proclamation to the inhabitants of Vienna, assuring them of the good will of his sovereign the Emperor Napoleon, "King of Italy, Protector of the Confederation of the Rhine." On May 15th the Commandant Razout quartered the soldiery upon all lodgings in Vienna. Next, a levy was imposed upon house rentals, whereby a quarter of Beethoven's rent money went to the conquerors. Beethoven's well-born acquaintances had for the most part fled to other parts. The parks about Vienna, his favorite haunts in the summer season, were closed to the public until the end of July. Young Rust met him one day in a coffee-house and saw him shake his fist at a passing French officer, with the exclamation: "If I were a general, and knew as much about strategy as I know about counterpoint, I'd give you something to do!"

In spite of these disturbing conditions, Beethoven probably completed the "*Lebewohl*" Sonata at this time, as well as this Concerto and the String Quartet, Op. 74 (called the "Harp Quartet"); he also devoted many hours to the laborious task of copying extracts from earlier musical theorists for the use of his aristocratic pupil of twenty-two, the Archduke Rudolph. It was to the Archduke that Beethoven dedicated the Concerto, and the Sonata as well, the titles of the move-



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ments — "Farewell, absence, and return" — being occasioned by this gentleman's flight from existing conditions in Vienna. The tonality of E-flat seems to have possessed Beethoven at the time, for the Concerto, the Sonata, and the Quartet are all in that key.

The Concerto was performed at Leipzig by Johann Schneider, probably towards the end of 1810, about the time it was sent to the publisher. The concert was reported a success, the *Allgemeine Musikalische Zeitung* stating that a numerous audience was moved to "a state of enthusiasm that could hardly content itself with the ordinary expressions of recognition and enjoyment." The first Viennese performance, and the first over which Beethoven himself had any direct supervision, was on February 12, 1812. Beethoven's career as pianist had ended on account of his deafness, and the honors on this occasion fell to his pupil, Karl Czerny. The concert was "for the benefit of the Society of Noble Ladies for Charity." At this affair three tableaux were shown, representing three pictures by Raphael, Poussin, and Troyes, as described by Goethe in his *Elective Affinities*. "The pictures offered a glorious treat," wrote Theodor Körner in a letter, "a new pianoforte concerto by Beethoven failed." And Castelli's *Thalia* gives the reason: "If this composition, which formed the concert announced, failed to receive the applause which it deserved, the reason is to be sought partly in the subjective character of the work, partly in the objective nature of the listeners. Beethoven, full of proud confidence in himself, never writes for the multitude; he demands understanding and feeling, and because of the intentional difficulties, he can receive these only at the hands of the knowing, a majority of whom is not to be found on such occasions."

The assemblage at this concert, probably in the mood for light diversion, no doubt missed altogether the very different voice of Beethoven which underlay its expected aspect of thundering chords, cadenza-like passages in scales, trills, arpeggios, forms which in lesser hands are so often the merest bombast. They failed to see that, accepting the style which custom had dictated to him, Beethoven had transformed it into something quite different, had written his signature into every measure. The three emphatic chords from the orches-

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4-5	Boston	(Fri.-Sat. I)
8	Boston	(Tues. A)
11-12	Boston	(Fri.-Sat. II)
15	Rochester	
16	Toronto	
17	Ann Arbor	
18	Detroit	
19	Lexington	
20	Bloomington	
21	Cincinnati	
25-26	Boston	(Fri.-Sat. III)
29	Boston	(Tues. B)
31	Boston	(Rehearsal I)

NOVEMBER

1-2	Boston	(Fri.-Sat. IV)
3	Boston	(Sun. a)
5	Providence	(I)
8-9	Boston	(Fri.-Sat. V)
11	Northampton	
12	New Haven	(I)
13	New York	(Wed. I)
14	Newark	
15	Brooklyn	(I)
16	New York	(Sat. I)
19	Boston	(Tues. C)
20	Cambridge	(Kresge Aud. M.I.T.)
22-23	Boston	(Fri.-Sat. VI)
26	Cambridge	(I)
29-30	Boston	(Fri.-Sat. VII)

DECEMBER

1	Boston	(Sun. b)
3	Providence	(II)
5	Boston	(Rehearsal II)
6-7	Boston	(Fri.-Sat. VIII)
10	Boston	(Tues. D)
11	New York	(Wed. II)
12	Washington	(I)
13	Brooklyn	(II)
14	New York	(Sat. II)
17	Cambridge	(II)
20-21	Boston	(Fri.-Sat. IX)
27-28	Boston	(Fri.-Sat. X)

JANUARY

3-4	Boston	(Fri.-Sat. XI)
5	Boston	(Sun. c)
7	Boston	(Tues. E)
8	Boston	(Rehearsal III)
10-11	Boston	(Fri.-Sat. XII)
14	Hartford	
15	New York	(Wed. III)
16	Storrs	

17	Brooklyn	(III)
18	New York	(Sat. III)
21	Providence	(III)
24-25	Boston	(Fri.-Sat. XIII)
28	Boston	(Tues. F)
29	Boston	(Rehearsal IV)

FEBRUARY

31-		(Fri.-Sat. XIV)
1	Boston	
2	Boston	(Sun. d)
4	Cambridge	(III)
7-8	Boston	(Fri.-Sat. XV)
10	Bridgeport	
11	New Haven	(II)
12	New York	(Wed. IV)
13	Washington	(II)
14	Brooklyn	(IV)
15	New York	(Sat. IV)
18	Cambridge	(IV)
21-22	Boston	(Fri.-Sat. XVI)
23	Boston	(Sun. e)
25	Providence	(IV)
27	Boston	(Rehearsal V)
28-		

MARCH

1	Boston	
4	Boston	(Tues. G)
7-8	Boston	(Fri.-Sat. XVIII)
9	Boston	(Pension Fund Concert, Aft. and Eve.)

10	Worcester	
11	Providence	(V)
14-15	Boston	(Fri.-Sat. XIX)
17	Springfield	
18	New London	
19	New York	(Wed. V)
20	Philadelphia	
21	Brooklyn	(V)
22	New York	(Sat. V)
25	Cambridge	(V)
27	Boston	(Rehearsal VI)
28-29	Boston	(Fri.-Sat. XX)
30	Boston	(Sun. f)

APRIL

1	Boston	(Tues. H)
3-5	Boston	(Thurs.-Sat. XXI)
8	Cambridge	(VI)
11-12	Boston	(Fri.-Sat. XXII)
18-19	Boston	(Fri.-Sat. XXIII)
22	Boston	(Tues. I)
24	Boston	(Rehearsal VII)
25-26	Boston	(Fri.-Sat. XXIV)

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

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tra in the introduction, each followed by solo passages of elaborate bravura, establish at once a music of sweeping and imperious grandeur unknown to any concerto written up to 1812, and beside which the dignity of emperors or archdukes loses all consequence.*

There follow almost a hundred measures in which the orchestra alone lays forth the two themes and develops them in leisurely amplitude. The piano from this point assumes the first place, and makes the themes, so symphonically cast, now primarily its own. The solo part traverses elaborate figurations which, however, never obscure the thematic outlines, but unfailingly intensify it and enhance the development. Beethoven writes his own cadenza into the score, and, by explicit direction, forestalls weakling interpolations. The slow movement (in B major) is short, like that of the G major concerto, and like that illustrious predecessor consists of a sort of duologue between orchestra and piano. Here the muted strings intone their noble and tender theme, which the piano answers with a pianissimo passage of its own, in gently descending triplets. The free, searching improvisation of the piano ascends by trills in half-steps, arousing a sense of expectancy which is resolved as it clarifies at last upon the theme of the orchestra. The piano sings the theme in a full exposition. Wood winds and strings are then softly blended with a dreamy and constantly shifting figuration of the piano. The music dies away upon a mysterious sense of anticipation, and over a sustained note of the horns the piano gives a soft intimation, still in the adagio tempo, of the lively rondo theme which immediately follows. The piano takes the thematic lead in this finale, which is long, and brilliantly developed.

* Beethoven once wrote: "There is nothing smaller than our great ones — I make an exception in favor of archdukes."

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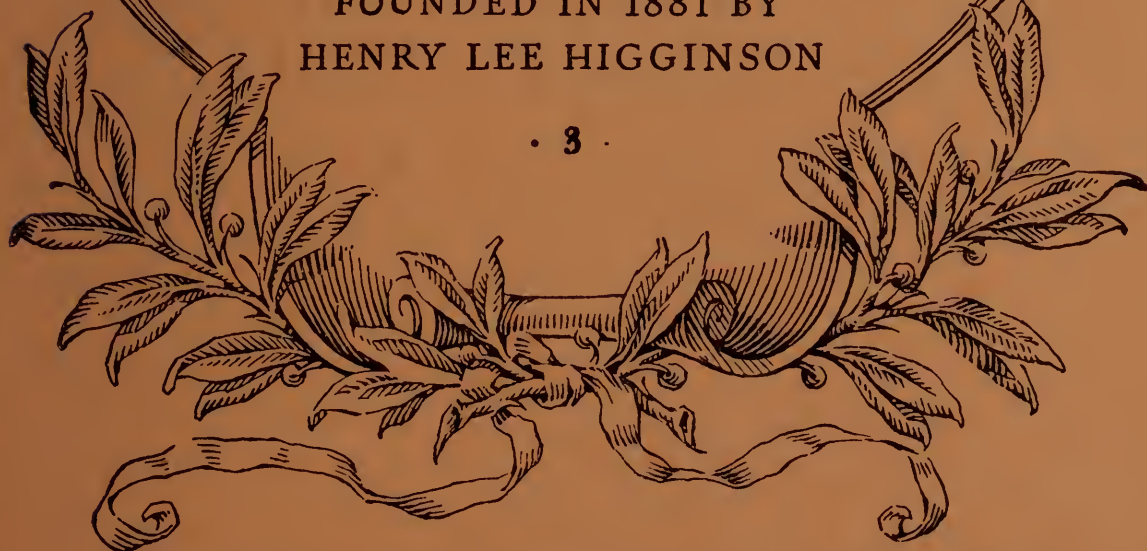
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with historical and descriptive notes by

JOHN N. BURK

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FRIDAY EVENING, JANUARY 17, at 8:30 o'clock

Program

PIERRE MONTEUX, *Guest Conductor*

BEETHOVEN "Grosse Fuge," *Op. 133*, for String Quartet
(Edited for String Orchestra by Weingartner)

DEBUSSY Excerpts from "Le Martyre de Saint Sébastien"
(Mystery Play by Gabriele d'Annunzio)
Prelude: The Court of the Lilies
Dance of Ecstasy and Finale of Act I

STRAUSS "Tod und Verklärung," Tone Poem, *Op. 24*

INTERMISSION

TCHAIKOVSKY Symphony No. 4, in F minor, *Op. 36*
I. Andante sostenuto; Moderato con anima in movimento di Valse
II. Andantino in modo di canzona
III. Scherzo: Pizzicato ostinato; Allegro
IV. Finale: Allegro con fuoco

BALDWIN PIANO

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PIERRE MONTEUX

Pierre Monteux was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka*, *Le Sacre du Printemps*, and *Le Rossignol*; Ravel's *Daphnis et Chloé* and Debussy's *Jeux*. He toured the United States with the Ballet Russe in 1916-17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917-18 and was the conductor of the Boston Symphony Orchestra 1919-1924. In the

ten years following he was a regular conductor of the Amsterdam Concertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he retired in 1952. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, and has conducted each season since, in Boston, and at Tanglewood. He shared with Dr. Munch the concerts of the European tour in May, 1952, the trans-continental tour in May, 1953, and the European tour of 1956. He has conducted notable performances as guest of the Metropolitan Opera Company.

"GROSSE FUGE" FOR STRING QUARTET, *Op.* 133

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16(?), 1770; died at Vienna, March 26, 1827

(Edited for String Orchestra by FELIX WEINGARTNER)

Composed in 1825 as the finale of the String Quartet, *Op.* 130, the fugue was published separately and posthumously, May, 1827, as "*Grande Fugue, tantôt libre, tantôt recherchée*" ("sometimes free, sometimes strict"); dedicated to Rudolph, Archduke of Austria.

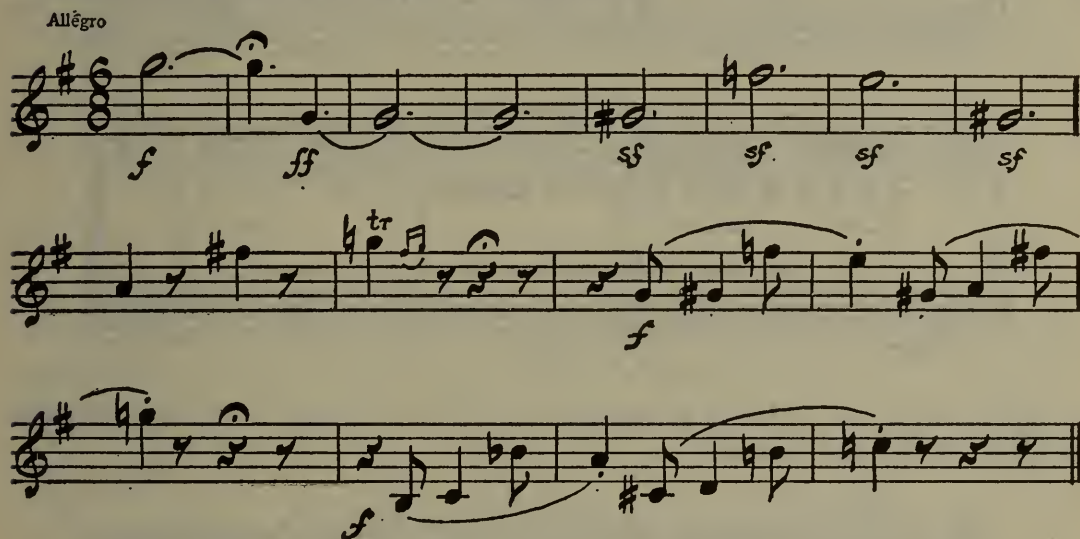
THE "Great Fugue" which Beethoven first intended as the finale of the Quartet in B-flat would, as the sixth movement of that already extensive work, have reached into lengths far beyond contemporary listening capacities. When the Quartet had been performed, Beethoven's friends, so we are told, were as baffled by the fugue as they were entranced by the *Cavatina*. They urged him to write a more understandable finale, and when Artaria offered to publish the fugue separately in such a case, Beethoven reluctantly consented. D'Indy has argued for the restoration of the fugue to its proper position from which it was ousted by the pressure of others, on the grounds that it is a blood relative to the earlier movements—the first movement in particular. Courageous players have on occasion so performed the Quartet. The stand is arguable. Beethoven, who knew his own mind, had elsewhere turned to the tense and concentrated logic of a fugue as the culmination of a succession of not too weighty movements (the Piano Sonatas, *Op.* 101 and *Op.* 109, the last Cello Sonata, *Op.* 102).*

And yet it is possible to wonder whether Beethoven, following practical advice,* did not really reach the same decision quite by himself on æsthetic grounds. Having completed the fugue, he may have realized that he had in the heat of his subject exceeded his aim of

* It is interesting to note that the rhythm of the fugue subject is the favored joyous "alla marcia" rhythm found in the Piano Sonata, *Op.* 101, the A minor Quartet, and indeed the Andante of the Quartet to which this fugue belonged.

writing a properly terse finale to a long quartet. What may have started out to be pointed summation had grown into an exhaustive and involved piece of music, no mere fugue finale, but three fugues erected upon a single theme, and bound by an introduction and a coda. The *Grosse Fuge*, wherever it may belong, is a work of self-standing proportions.

The introduction is marked "Overtura," and like an overture it is a preliminary digest of what is to follow:



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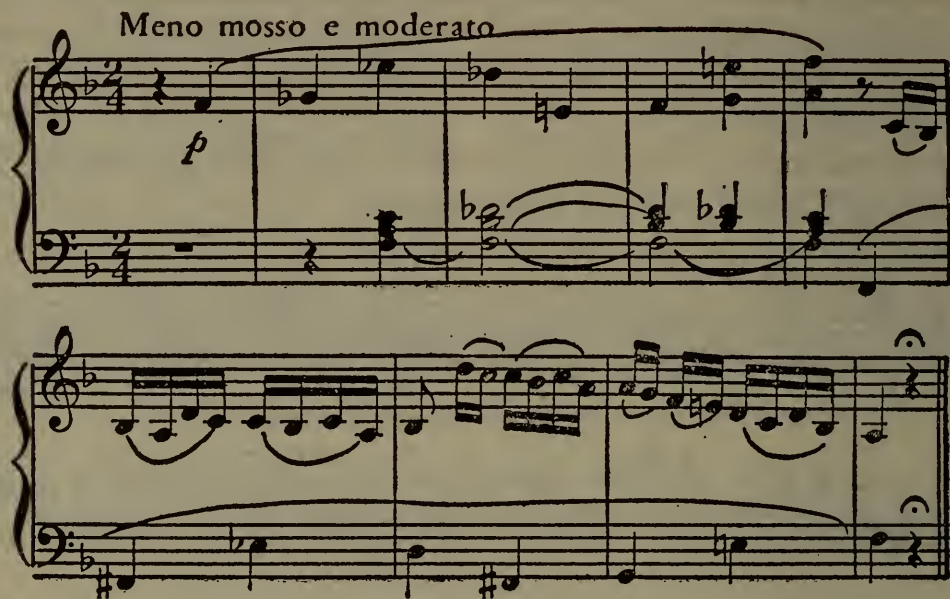


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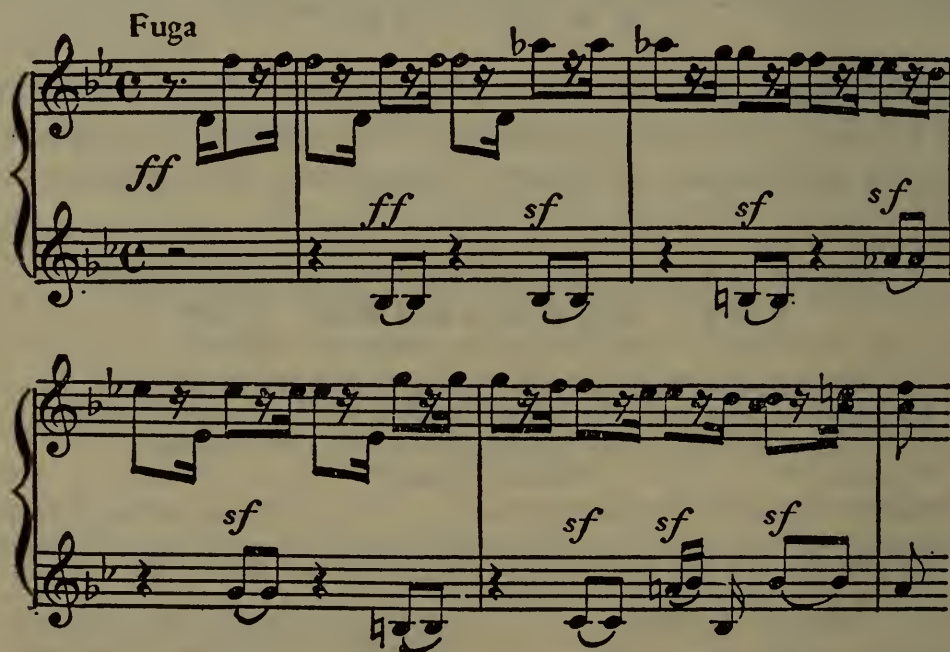
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third fugue, and in quarter notes as in the second fugue, with the accompanying figure of that fugue:



The ubiquitous theme is played in the bass as countersubject to the subject of the first fugue:



The second fugue offers the contrast of pianissimo, in G-flat, *meno mosso e moderato*. It opens with the theme in double diminution (sixteenth notes), and proceeds with a weaving second subject in the same note value. The third fugue, *allegro molto e con brio*, states the theme rhythmically, and combines it with a new subject, beginning with a trill. The moderato section interrupts it, and reappears again fleetingly just before the coda begins. The theme by this time has been stretched and compressed, inverted, divided up, combined with itself. In the coda, the inexhaustible Beethoven presents it in further guises, but in harmonic clothing at last.

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

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Pianists

BRAILOWSKY	Chopin: Piano Concerto No. 2	
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Cello

PIATIGORSKY	Strauss: Don Quixote	LM-1781
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DE LOS ANGELES	Berlioz: Summer Nights	
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EXCERPTS, "THE MARTYRDOM OF SAINT SEBASTIAN"
(MYSTERY PLAY OF GABRIELE D'ANNUNZIO)

By CLAUDE DEBUSSY

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862;
died at Paris, March 25, 1918

Debussy composed his music to the play of d'Annunzio in the year 1911. The first production took place at the *Théâtre Châtelet* in Paris, Monday, May 22, 1911. The choreographer was Fokine; the designer of scenery and costumes, Léon Bakst. D. E. Engelbrecht had trained the chorus, and Émile Vuillermoz supervised the rehearsals. André Caplet, who was the conductor, assisted Debussy in the last moment filling-in of the orchestration.

The instruments required are: quadrupled flutes, clarinets and bassoons, 2 oboes and English horn, 6 horns, 4 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, tam-tam, celesta, 3 harps, and strings.

WHEN, in the spring of 1911, a new score of Debussy was announced for performance at the Châtelet — incidental music to a play of d'Annunzio in French verse — "*Le Martyre de Saint Sébastien*," which had been commissioned by Mme. Ida Rubinstein, musicians shook their heads in doubt. It was probably just another of the commissions which the composer accepted for the fee it would bring, and looked upon with unmistakable dislike, such as the incidental music to "*King Lear*," or the ballet for Diaghilev, "*Masques et Bergamasques*" (which he never wrote), or another ballet, "*Khamma*," which he sketched for Maud Allan, and handed over to Charles Koechlin to orchestrate. Those who looked for an *œuvre de circonstance* of this sort in "*Le Martyre de Saint Sébastien*" were mistaken.

The figure of the Archer of God, the fair "athlete of Christ," sug-

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gesting at once sensuous grace and a pure flame of faith, an intriguing symbolism clothed in an archaic simplicity of style, appealed to him immensely. The Saint as d'Annunzio presented him to Debussy was limned in a tragic mystery play, a figure as he might have been depicted in a stained glass window. "I have dreamed for a long time of the bleeding youth," wrote the Italian poet, "transfigured in the Christian myth, like the beautiful wounded god mourned by the women of Byblus before the catafalque of ebony and purple, in the vernal equinox. I had chosen this line from a verse of Veronica Gambara, the great Italian poetess of the Renaissance: 'He that loves me most, wounds me.' My mystery play is a development of this theme. The saint, holding fast the laurel at the hour of execution, said to the archers of Emesa:

*'I say unto you, I say unto you,
He that wounds me the more deeply, the more deeply loves me.'*"

Debussy has introduced each act, or "mansion" (according to an antique terminology) by a prelude. The introduction to the final act becomes an "interlude," because it follows without break upon the fourth (the scene of the laurel grove). He has introduced choral passages freely through the score, and to the divine commentaries of the groups are added single celestial voices, for soprano except in the case of the two brothers, the martyrs of the first act, these parts being sung by contraltos. The orchestra makes little use of the strings save for reinforcement or a background of tremolo chords. Analysts speak of a distinct use of Gregorian modes, which antique flavor is mated with a touch of Oriental melody, in keeping with the decidedly Eastern influence which was found in the court and the civilization of the Roman Empire in the days of Diocletian.

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"TOD UND VERKLÄRUNG" ("DEATH AND TRANSFIGURATION"), TONE POEM, *Op.* 24

By RICHARD STRAUSS

Born at Munich, June 11, 1864; died at Garmisch, September 8, 1949

Tod und Verklärung was first performed from the manuscript, the composer conducting, at Eisenach, June 21, 1890, when his "*Burleske*" was also first heard. Anton Seidl gave the first American performance with the Philharmonic Society of New York, January 9, 1892. Emil Paur introduced it at the Boston Symphony concerts, February 6, 1897.

The tone-poem is dedicated to Friedrich Rösch and scored for 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 2 harps, gong, strings.



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WHEN *Death and Transfiguration* first appeared, an unrhymed poem was printed in the score, giving a more explicit story than Strauss, always reticent about such matters, usually attached to his symphonic poems. The verses were unsigned but were soon discovered to be from the pen of none other than Alexander Ritter, the militant champion of Wagner and Liszt, who had recruited the youthful Strauss at Meiningen to the cause of "programme music." The verses, it was found out, were actually written after the music had been composed, and were inserted in the score as it went to the printer. The analysts forthwith questioned the authenticity of the words as a direct guide to the music. But surely Strauss and Ritter must have been too intimately associated at this time not to have a clear understanding.

It was Ritter who had goaded the brilliant young musician to set his back firmly upon symphonies and sonatas, and fly the banner of "*Musik als Ausdruck*." Assuming that the older man could hardly have done more than help the younger one to find himself, the fact remains that Strauss, embarking upon programme music with the *Aus Italien* which he called a "symphonic fantasia," in 1886, made quick and triumphant progress with three symphonic poems: *Macbeth*, *Don Juan*, and *Tod und Verklärung*, all within the space of three years.*

• •

The work divides naturally into four parts:

1. In a dark room, silent except for the ticking of the clock, is a dying man. He has fallen asleep and is dreaming of childhood.
2. The struggle between life and death begins anew.
3. He sees his life over again. He remembers childhood, youth, and the strivings of manhood after ideals that are still unrealized.
4. From heaven comes to him what he had vainly sought upon earth, "*Welterlösung, Weltverklärung*": "World-redemption, world-transfiguration."

* Strauss wrote of Ritter: "His influence was in the nature of the storm-wind. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner and Berlioz. My symphonic fantasia, *Aus Italien*, is the connecting link between the old and the new methods."

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SYMPHONY NO. 4, IN F MINOR, *Op.* 36

By PETER ILICH TCHAIKOVSKY

Born at Votkinski, in the government of Viatka, Russia, May 7, 1840;
died at St. Petersburg, November 6, 1893

The Fourth Symphony, composed in 1877, was first performed by the Russian Musical Society in Moscow, February 22, 1878.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, and strings.

THE year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of the three, beyond the mere word "*Pathétique*" for the last, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneïëv: "Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered, in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would

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11-12	Boston	(Fri.-Sat. II)
15	Rochester	
16	Toronto	
17	Ann Arbor	
18	Detroit	
19	Lexington	
20	Bloomington	
21	Cincinnati	
25-26	Boston	(Fri.-Sat. III)
29	Boston	(Tues. B)
31	Boston	(Rehearsal I)

NOVEMBER

1-2	Boston	(Fri.-Sat. IV)
3	Boston	(Sun. a)
5	Providence	(I)
8-9	Boston	(Fri.-Sat. V)
11	Northampton	
12	New Haven	(I)
13	New York	(Wed. I)
14	Newark	
15	Brooklyn	(I)
16	New York	(Sat. I)
19	Boston	(Tues. C)
20	Cambridge	(Kresge Aud. M.I.T.)
22-23	Boston	(Fri.-Sat. VI)
26	Cambridge	(I)
29-30	Boston	(Fri.-Sat. VII)

DECEMBER

1	Boston	(Sun. b)
3	Providence	(II)
5	Boston	(Rehearsal II)
6-7	Boston	(Fri.-Sat. VIII)
10	Boston	(Tues. D)
11	New York	(Wed. II)
12	Washington	(I)
13	Brooklyn	(II)
14	New York	(Sat. II)
17	Cambridge	(II)
20-21	Boston	(Fri.-Sat. IX)
27-28	Boston	(Fri.-Sat. X)

JANUARY

3-4	Boston	(Fri.-Sat. XI)
5	Boston	(Sun. c)
7	Boston	(Tues. E)
8	Boston	(Rehearsal III)
10-11	Boston	(Fri.-Sat. XII)
14	Hartford	
15	New York	(Wed. III)
16	Storrs	

17	Brooklyn	(III)
18	New York	(Sat. III)
21	Providence	(III)
24-25	Boston	(Fri.-Sat. XIII)
28	Boston	(Tues. F)
29	Boston	(Rehearsal IV)

FEBRUARY

1	Boston	}	(Fri.-Sat. XIV)
2	Boston		
4	Cambridge		(Sun. d)
7-8	Boston		(III)
10	Bridgeport		(Fri.-Sat. XV)
11	New Haven		(II)
12	New York		(Wed. IV)
13	Washington		(II)
14	Brooklyn		(IV)
15	New York		(Sat. IV)
18	Cambridge		(IV)
21-22	Boston		(Fri.-Sat. XVI)
23	Boston		(Sun. e)
25	Providence		(IV)
27	Boston		(Rehearsal V)
28-		}	(Fri.-Sat. XVII)

MARCH

1	Boston	}	(Fri.-Sat. XVII)
4	Boston		
7-8	Boston		(Tues. G)
9	Boston		(Fri.-Sat. XVIII)
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30	Boston		(Sun. f)

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11-12	Boston		(Fri.-Sat. XXII)
18-19	Boston		(Fri.-Sat. XXIII)
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be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out this symphony he was intensely unhappy — there was indeed a dread shadow hanging over his life. He uses the word significantly in a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante was that he could not honorably withdraw from his promise). “We cannot escape our fate,” he said in his letter, “and there was something fatalistic about my meeting with this girl.” Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky’s mind with this ringing and triumphant theme.* Let the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days which gave it birth seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) “a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-powers. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity.” It was his music, specifically his symphony to which he clung in desperation, that restored his “sane self.”

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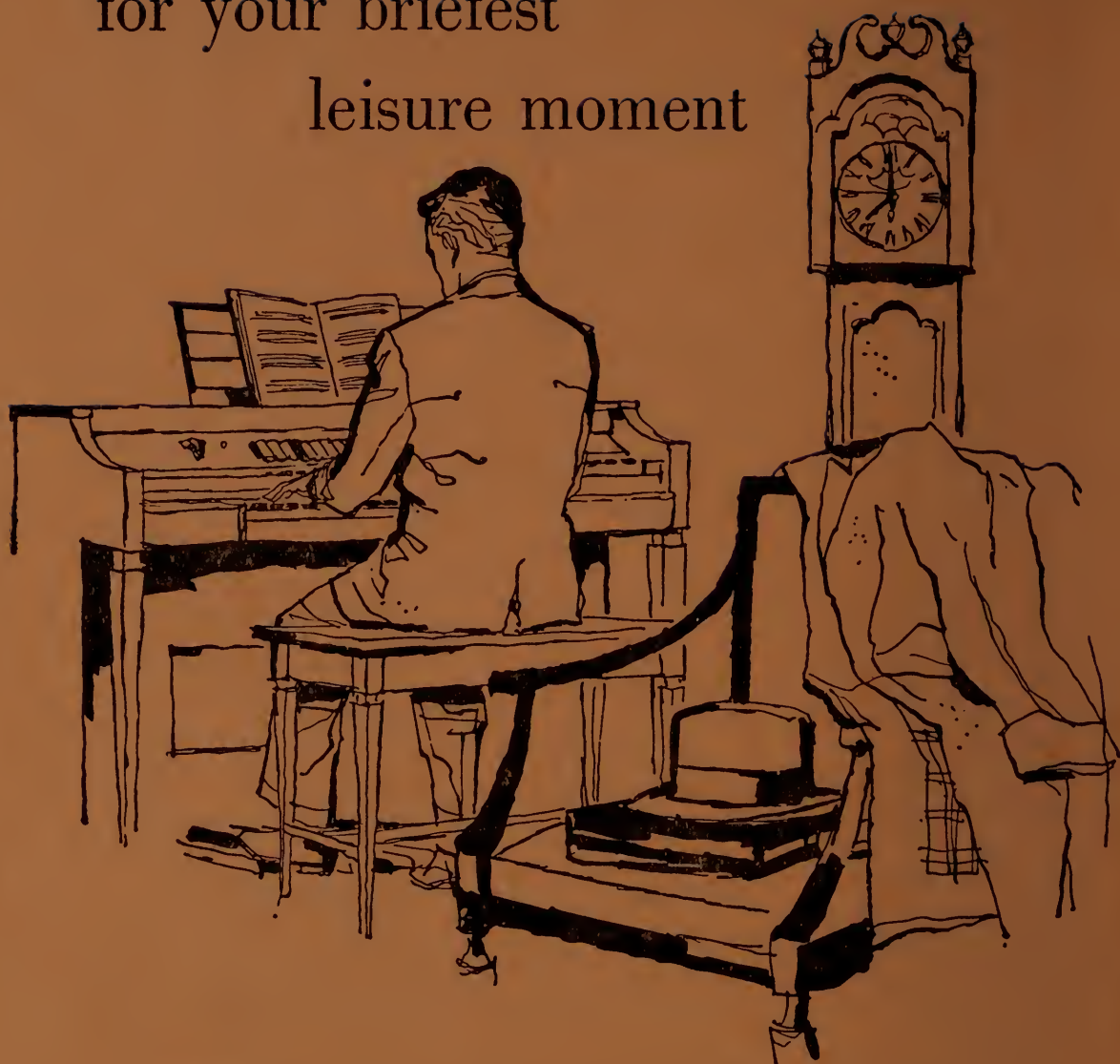
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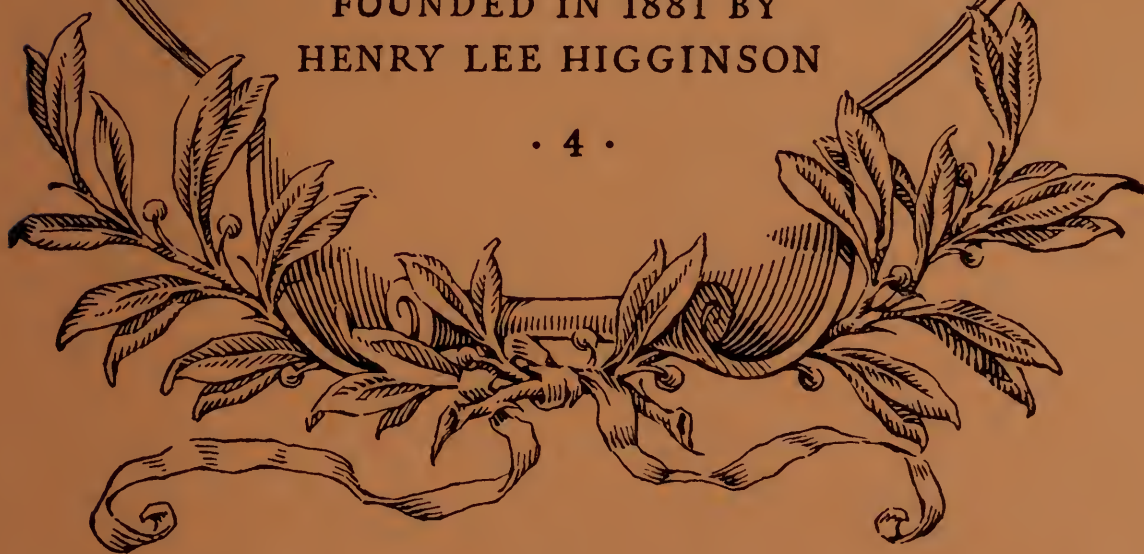
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RAVEL, "Ma Mere l'Oye" ("Mother Goose") Children's Pieces

Pavane de la Belle au Bois Dormant

(Pavane of the Sleeping Beauty)

Petit Poucet (Hop o' My Thumb)

Laideronette, Impératrice des Pagodes

(Laideronette, Empress of the Pagodas)

Les Entretiens de la Belle et de la Bête

(Beauty and the Beast converse)

Apothéose: Le Jardin féérique (The Fairy Garden)

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I. Allegro vivace

II. Andante con moto

III. Con moto moderato

IV. Saltarello: Presto

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"MA MÈRE L'OYE," 5 PIÈCES ENFANTINES
("MOTHER GOOSE," FIVE CHILDREN'S PIECES)

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The orchestration follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons and contra-bassoon, 2 horns, timpani, bass drum, cymbals, triangle, tam-tam, *jeu de timbres (à clavier)*, xylophone, celesta, harp, and strings.

First composed as a suite for piano duet in 1908, *Ma Mère l'Oye* was orchestrated by Ravel as a ballet and so performed. The orchestral suite drawn from this ballet and consisting of five numbers, was performed in Paris, January 21, 1912, and introduced to this country by the New York Symphony Society, Walter Damrosch conductor, in Aeolian Hall, New York, November 8, 1912. The suite was first performed at the Boston Symphony concerts December 26, 1913 (Dr. Karl Muck conductor).

THE French conception of "Mother Goose," as this Suite attests, has nothing in common with Anglo-Saxon associations with childhood jingles. Ravel's direct and acknowledged source is Charles Perrault, who published his *Contes de Ma Mère l'Oye* in 1697 under the name of his infant son, Perrault d'Armandcourt. These tales of "My Mother the Goose" are eighteen in number, most of them of still earlier origin, found in many lands, and otherwise familiar as "Cinderella," "Red Riding Hood," "Puss-in-Boots," etc.

The English (or American) Mother Goose, associated not with prose fairy tales but with rhymes only, has been identified by various dictionaries and other authorities as Elizabeth Goose of Boston, Massachusetts. Mrs. Goose (née Foster) was born in 1665, and at 27 married Isaac Goose (Vergoose or Vertigoose). Since she married into a family of ten children and subsequently added six of her own, it can be imagined that traditional jingles were constantly heard as children and grandchildren were dandled, pacified, or taught their alphabet in rhyme in the Goose household. Mrs. Goose's daughter Elizabeth married Thomas Fleet, who had a printing house on Pudding Lane, and, it is claimed, published a collection in 1719 entitled "Songs

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for the Nursery, or Mother Goose's Melodies for Children." If this is true, the name of Mother Goose as attached to the traditional jingles is of American origin. (Pudding Lane is to be found in the records of colonial Boston where, in 1766, it was broadened and renamed Devonshire Street.) The Oxford Dictionary of Nursery Rhymes, edited by Iona and Peter Opie (Oxford University Press, London, 1951), challenges this claim on the grounds that no copy of the book is to be found. "The earliest notice of an English edition," according to this dictionary, "despite a much credited claim to the contrary, is of that issued by J. Pote of Charing Cross, 31 March, 1729, 'translated by Mr. Samber.' It is very possible that this is the earliest known use in the English language of the term 'Mother Goose.'" From the second half of the eighteenth century, "Mother Goose" collections have appeared in great numbers, repeating with many variants game and counting-out songs, lullabies, ballads and various bits of doggerel, mostly of English origin, some of which can be traced as far back as Elizabethan days.

. . .

Ravel first wrote these little pieces in 1908, as a suite for piano duet, for his small friends Mimi and Jean Godebski, to whom they were duly dedicated on publication in 1910. They were publicly performed on April 20 of that year at a concert of the *Société Musicale Indépendante*, at the Salle Gaveau, Paris. The pianists were Christine Verger, aged six, and Germaine Durany, aged ten — one may assume, in proper pigtailed and pinafores.

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CONCERTINO DA CAMERA, FOR ALTO SAXOPHONE
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By JACQUES IBERT

Born in Paris, April 15, 1890

The "Chamber Concertino" which Ibert wrote for the saxophone was composed in 1935. It had its first performance at a concert of "*Le Triton*" in Paris on May 2 of the year of its composition, when it was referred to in the programme as an "allegro for saxophone and small orchestra." The soloist was Sigurd Rascher, to whom the score is dedicated. It was performed under its present title by Mr. Rascher at the Boston Symphony concerts, on October 20-21, 1939.

The solo instrument is the alto saxophone in E-flat. The score calls for 11 accompanying instruments: flute, oboe, clarinet, bassoon, horn, trumpet, and 5 strings. The parts, of course, can be doubled if required.

MONSIEUR IBERT has treated the saxophone not as an instrument of jazz or lush sentiment, but, in the words of a French critic, "with a typical clarity, delicacy, balance, and a fantasy consistent with an impeccable style." Roger Vinteuil remarked of the first performance in Paris that the piece "went like a dream."

There are three movements, the slow movement and finale being continuous. The Concertino opens with a few measures in which the trumpet and horn predominate before the saxophone makes its entrance with the principal theme. A second and broader melody lightly accompanied is in contrast to the energetic and displayful theme. The *larghetto* begins with a solo for the saxophone unaccompanied until chords from the strings lend their support. The trumpet adds a counter melody which in development leads up to the final *animato molto*, thematically allied with the opening section. The finale, working up to a brilliant close, exploits the fullest possibilities of the instrument, a cadenza taking its traditional position before the end.

• •

Jacques Ibert was a pupil at the *Conservatoire* in Paris, studying under André Gédalge when, in 1914, the war intervened. He enlisted in the French navy and eventually served as officer in the naval reserve. At the conclusion of the war, he resumed his study of music with Paul Vidal and took, in 1919, the *Prix de Rome*, which had been suspended since 1915. He was then twenty-nine. He lived in Rome until 1922, occupying the same "romantic sunny tower" that had been the studio of Charpentier. His "*Escales*," composed in 1922 and widely performed, was the music that first made him known abroad. Ibert has written a considerable amount of music in the years succeeding. In 1937 he was appointed Director of the French Academy in Rome, the first musician to hold this post.

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The Virtuoso Orchestra

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MARCEL MULE

Marcel Mule was born in Aube (Orne) in 1901, studied both piano and violin, but in addition he learned to play the saxophone under the instruction of his father, himself a virtuoso. In 1923 he was admitted to the Band of the *Garde Républicaine* as saxophonist. In 1929 he founded, together with colleagues of that organization, the *Quatuor de Saxophones de la Garde* which later

became the Saxophone Quartet of Paris. In 1936 he left the Band to devote himself entirely to concerts. He has appeared as soloist and toured with this group in various countries in Europe. In 1942 a class in saxophone was established at the Conservatoire under his direction. His present visit to this country is his first.

BALLADE FOR ALTO SAXOPHONE AND ORCHESTRA

By HENRI TOMASI

Born in Marseille, August 17, 1901

This *Ballade* was composed in 1939. It is scored for 2 flutes, 2 oboes and English horn, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, triangle, side drum, cymbals, wood block, glockenspiel, harp, and strings, with solo saxophone in E-flat.

THE *Ballade* is openly and lightly scored, rhythmic throughout. It opens andantino with an air derived, according to the score, from a "popular English theme," first heard by the violins and English horn and, together with arpeggios, developed by the soloist. The tempo changes from triple to common time as the soloist plays the tripping measures of a *gigue*, at first over plucked strings. A "*tempo di blues*," developing a form of the first theme altered into 4-4 rhythm, follows

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and alternates with the *gigue* section. The saxophone plays a cadenza and the themes are finally developed with increasing orchestral emphasis.

Tomasi has contributed a verse as suggestive of the *Ballade* as follows:

*Sur un vieux thème anglais, long, maigre et flegmatique comme lui,
Un clown raconte son histoire splénétique à la nuit.
L'ombre de son destin, le long des quais, zigzague, et le goût
De mégot, qu'en sa bouche ont pris de vieilles blagues, le rend fou . . .
Fuir son habit trop large et sa chair monotone, en n'étant,
Entre la joie et la douleur, qu'un saxophone hésitant.
Son désespoir, au fond d'une mare sonore, coule à pic . . .
Et le clown se résigne à faire rire encore le public.*

"With an ancient English theme, long, lean, contained as himself, a clown tells his gloomy tale to the night. The shadow of his destiny zigzags the length of the quai. The taste of the stub in his mouth, the odor of old jokes, drive him mad. He escapes from his flapping coat and his whitened skin, torn between joy and pain like the hesitant notes of a saxophone. His despair sinks to the bottom of a pool of sound and the clown resigns himself to make the public laugh once more."

Henri Tomasi's parents were Corsican. At the Conservatoire he studied with Caussade, Paul Vidal, Vincent d'Indy and Philippe Gaubert. He took the Grand Prix de Rome in composition and the first prize in conducting in 1927. He conducts the *État Radio*. His list of works is numerous and includes symphonic poems, orchestral suites, ballets, "lyric dramas" and chamber music.

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SYMPHONY IN A MAJOR, NO. 4, "ITALIAN," *Op. 90*

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

Completed in 1833, Mendelssohn's Fourth Symphony was first performed by the Philharmonic Society in London on May 13, 1833. The composer made a revision which was completed in 1837, but not performed on the European Continent until two years after his death — November 1, 1849 — when Julius Rietz conducted it at the Gewandhaus concerts in Leipzig.

The orchestration calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

MENDELSSOHN visited Italy in 1831 (where, incidentally, he met Berlioz) and filled his letters to his family with delighted descriptions of the countryside and particularly the ancient city of Rome.

It would be hard to come across the opinion that the "Italian" Symphony is in any way a national document, or a piece of descriptive music. There are those who have discerned Naples in the slow movement, and others who, not unreasonably, have looked in vain to justify such a reading. Those who are bound to find a true reflection of Italy in the Symphony can at least point to the Saltarello finale. If a saltarello rhythm can make an Italian symphony, they are right. It is true that this rhythm impressed itself on Mendelssohn at glamorous moments. On a certain occasion in the midst of his winter at Rome (1830-1831), Louisa Vernet, daughter of his host, Horace Vernet, delighted him by doing the saltarello steps with her father, and by acquitting herself more than creditably upon the tambourine. At Amalfi, when the nights had grown warm and the moon intoxicating, there was general dancing before the inn at Santa Lucia, in which the young Mendelssohn and his bosom friend of the moment, Theodor Hildebrandt, took part. Elise Polko, writing her romantic reminiscences of Mendelssohn, had from Hildebrandt intimations of a direct connection between Amalfi and the "Italian" Symphony. "In the midst of the dancing," writes Miss Polko, in what might be taken as a bit of not unplausible biographical reconstruction, "Mendelssohn called out to his friend, 'Oh! that melody! mark it well, you shall find it



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again, in some shape or other, in a work of mine; that I am resolved upon.' And Hildebrandt did find it again in a movement of the Fourth Symphony. 'Now listen, that is a fragment of Italy. Don't you see the moon shining and the pretty girls dancing?' said Mendelssohn, when subsequently playing portions of this great work to his former travelling companion."

The twenty-one-year-old Mendelssohn, out for a holiday, was to all appearances far more interested in directly absorbing the pageant of color and sound which Rome, Naples, Amalfi, Sorrento, Capri offered him, in recording these important matters in his discursive letters to his family and his numerous pen or pencil sketches, than in the elusive process of transforming them into matter for a classical symphony. The wonder is that he had time for music at all. He was an indefatigable "tourist"; spending Holy Week at Rome, he attended all the services and remarked the chants, note for note, good and bad. He described his experiences in elaborate detail in "diary" letters which, together with his journal of subsequent travel in Switzerland, fill a volume. "I work hard," he wrote in one of his letters from Rome, "and lead a pleasant, happy life; my mirror is stuck full of Italian, German, and English visiting cards, and I spend every evening with one of my acquaintances." His host on such evenings would be sure to ask him to exhibit his extraordinary improvisatory powers on the piano — and he always graciously complied. Even in this busy round, his intentions to compose were of the best, and if the landscape in which the intense sky, the sea "like a meadow of pure ether as you gaze at it," the gay peasant types, the blossoms of the acacias and citrons tempted him to remain out of doors, a spell of rainy weather would find him at his work, striving to make up for lost time. The imagination of the young Mendelssohn was brimming with musical plans in this winter. He wrote to Fanny of "two symphonies which have been haunting my brain," also a piano concerto, the "Hebrides" Overture, which, begun in Scotland, was having its last touches, his setting of Goethe's "*Walpurgisnacht*," which was claiming at that time his more direct attention.

He wrote to Fanny from Rome on February 22, 1831: "I have once

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8	Boston	(Tues. A)
11-12	Boston	(Fri.-Sat. II)
15	Rochester	
16	Toronto	
17	Ann Arbor	
18	Detroit	
19	Lexington	
20	Bloomington	
21	Cincinnati	
25-26	Boston	(Fri.-Sat. III)
29	Boston	(Tues. B)
31	Boston	(Rehearsal I)

NOVEMBER

1-2	Boston	(Fri.-Sat. IV)
3	Boston	(Sun. a)
5	Providence	(I)
8-9	Boston	(Fri.-Sat. V)
11	Northampton	
12	New Haven	(I)
13	New York	(Wed. I)
14	Newark	
15	Brooklyn	(I)
16	New York	(Sat. I)
19	Boston	(Tues. C)
20	Cambridge	(Kresge Aud. M.I.T.)
22-23	Boston	(Fri.-Sat. VI)
26	Cambridge	(I)
29-30	Boston	(Fri.-Sat. VII)

DECEMBER

1	Boston	(Sun. b)
3	Providence	(II)
5	Boston	(Rehearsal II)
6-7	Boston	(Fri.-Sat. VIII)
10	Boston	(Tues. D)
11	New York	(Wed. II)
12	Washington	(I)
13	Brooklyn	(II)
14	New York	(Sat. II)
17	Cambridge	(II)
20-21	Boston	(Fri.-Sat. IX)
27-28	Boston	(Fri.-Sat. X)

JANUARY

3-4	Boston	(Fri.-Sat. XI)
5	Boston	(Sun. c)
7	Boston	(Tues. E)
8	Boston	(Rehearsal III)
10-11	Boston	(Fri.-Sat. XII)
14	Hartford	
15	New York	(Wed. III)
16	Storrs	

17	Brooklyn	(III)
18	New York	(Sat. III)
21	Providence	(III)
24-25	Boston	(Fri.-Sat. XIII)
28	Boston	(Tues. F)
29	Boston	(Rehearsal IV)

31-

FEBRUARY

1	Boston	}	(Fri.-Sat. XIV)
2	Boston		(Sun. d)
4	Cambridge		(III)
7-8	Boston		(Fri.-Sat. XV)
10	Bridgeport		
11	New Haven		(II)
12	New York		(Wed. IV)
13	Washington		(II)
14	Brooklyn		(IV)
15	New York		(Sat. IV)
18	Cambridge		(IV)
21-22	Boston		(Fri.-Sat. XVI)
23	Boston		(Sun. e)
25	Providence		(IV)
27	Boston		(Rehearsal V)
28-		}	

MARCH

1	Boston	}	(Fri.-Sat. XVII)
4	Boston		(Tues. G)
7-8	Boston		(Fri.-Sat. XVIII)
9	Boston		(Pension Fund Concert, Aft. and Eve.)

10	Worcester		
11	Providence		(V)
14-15	Boston		(Fri.-Sat. XIX)
17	Springfield		
18	New London		
19	New York		(Wed. V)
20	Philadelphia		
21	Brooklyn		(V)
22	New York		(Sat. V)
25	Cambridge		(V)
27	Boston		(Rehearsal VI)
28-29	Boston		(Fri.-Sat. XX)
30	Boston		(Sun. f)

APRIL

1	Boston		(Tues. H)
3-5	Boston		(Thurs.-Sat. XXI)
8	Cambridge		(VI)
11-12	Boston		(Fri.-Sat. XXII)
18-19	Boston		(Fri.-Sat. XXIII)
22	Boston		(Tues. I)
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25-26	Boston		(Fri.-Sat. XXIV)

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more begun to compose with fresh vigor, and the Italian Symphony makes rapid progress; it will be the most sportive piece I have yet composed, especially the last movement. I have not yet decided on the adagio, and think I shall reserve it for Naples." The "Reformation" Symphony was in an unfinished state at this time; also the A minor — the "Scotch" Symphony, which had its inception at Holyrood Palace, Edinburgh, in 1829. But this he set aside, writing as the sunshine poured in his window: "Who can wonder that I find it impossible to return to my misty Scotch mood?"

It thus appears that when Mendelssohn was scarcely of age, all of his symphonies had taken definite shape in his head. The "Italian" was numbered "four" because, never quite satisfied, he held the manuscript with the constant intention of revision, so that it was published after his death. The official "First" was the symphony in C minor. It was written in 1824, and the fifteen-year-old Mendelssohn had at that time carefully recorded and dated twelve complete symphonies in his voluminous notebooks — efforts which the adult Mendelssohn did not see fit to acknowledge. The three symphonies which subsequently occupied him were a matter for long delay and careful repolishing for years to come. Mendelssohn was loath to commit his manuscripts to the finality of publication. The "Italian" Symphony was finished, and performed in London in 1833, while the completion of the "Scotch" Symphony, more ambitious in design, still eluded him. It was not until 1842 that Mendelssohn was ready to perform this work, at a Gewandhaus concert in Leipzig — and then from the manuscript. With the "Reformation" Symphony, performed at the *Singakademie*, Berlin, in 1832, he was never satisfied, and he never allowed it to be published.

As for the "Italian" Symphony, it was far from finished during Mendelssohn's Italian winter (1831). And to his sister's inquiry about the progress of the work, he wrote from Paris in January, 1832, that it was awaiting the completion of the "*Walpurgisnacht*" music, which then took a prolonged share of his time and pains. The score of the Symphony was completed in Berlin, March, 1833, and brought out in London in the following May.

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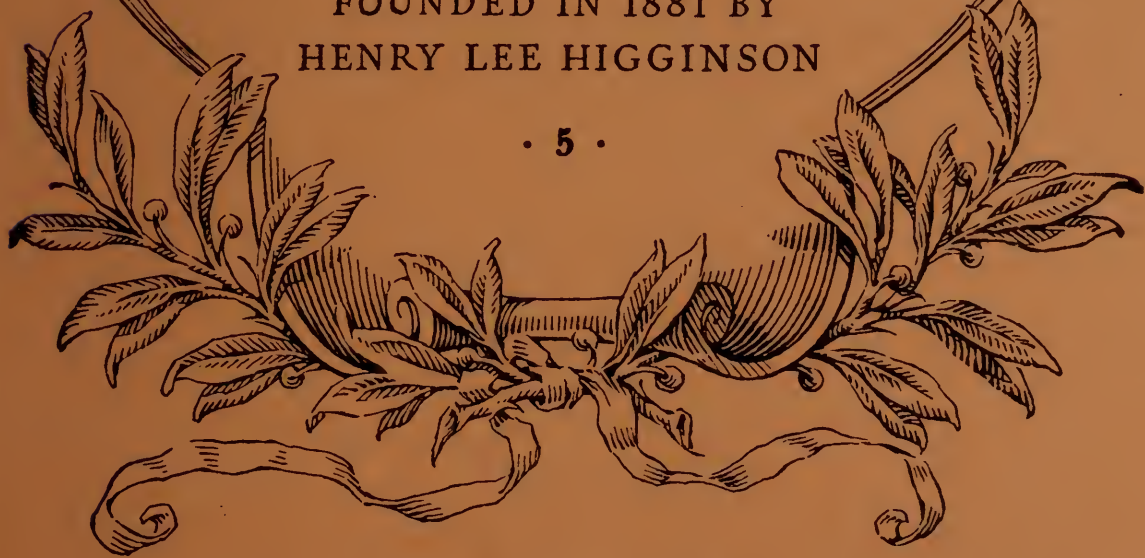
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with historical and descriptive notes by

JOHN N. BURK

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Program

BEETHOVENSymphony No. 7, in A major, *Op.* 92

- I. Poco sostenuto; Vivace
- II. Allegretto
- III. Presto; Assai meno presto; Tempo primo
- IV. Allegro con brio

RAVELConcerto for Piano and Orchestra

- I. Allegramente
- II. Adagio assai
- III. Presto

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D'INDYSymphony for Orchestra and Pianoforte
on a French Mountain Song, *Op.* 25

- I. Assez lent; Modérément animé
- II. Assez modéré, mais sans lenteur
- III. Animé

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SYMPHONY NO. 7 IN A MAJOR, *Op.* 92

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

BEETHOVEN was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the Seventh Symphony is no exception. It was in the summer of 1812 that the work was completed.* Four years had elapsed since the Pastoral Symphony, but they were not unproductive years, and the Eighth was to follow close upon the Seventh, being completed in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the Seventh Symphony are in large part indeterminate as to date, although the theme of the Allegretto is clearly indicated in a sketchbook of 1809. Grove† is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven, staying at Teplitz, near Prague, "seems to have enjoyed himself thoroughly—in the midst of an intellectual and musical society—free and playful, though innocent.

"Varnhagen von Ense and the famous Rahel, afterwards his wife, were there; the Countess von der Recke from Berlin; and the Sebalds,

* The manuscript score was dated by the composer "1812; 31ten —"; then follows the vertical stroke of the name of the month, the rest of which a careless binder trimmed off, leaving posterity perpetually in doubt whether it was May or July.

† Sir George Grove: *Beethoven and his Nine Symphonies* (1896).

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a musical family from the same city, with one of whom, Amalie, the susceptible Beethoven at once fell violently in love, as Weber had done before him; Varena, Ludwig Löwe the actor, Fichte the philosopher, Tiedge the poet, and other poets and artists were there too; these formed a congenial circle with whom his afternoons and evenings were passed in the greatest good-fellowship and happiness." There was more than one affair of the heart within the circle, and if the affairs came to no conclusion, at least they were not uncondusive to musical romancing. "Here, no doubt," Grove conjectures, "the early ideas of the Seventh Symphony were put into score and gradually elaborated into the perfect state in which we now possess them. Many pleasant traits are recorded by Varnhagen in his letters to his fiancée and others. The coy but obstinate resistance which Beethoven usually offered to extemporising he here laid entirely aside, and his friends probably heard, on these occasions, many a portion of the new Symphony which was seething in his heart and brain, even though no word was dropped by the mighty player to enlighten them."

• •

It would require more than a technical yardstick to measure the true proportions of the Seventh Symphony — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the Finale) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality — the slow movement of the Fourth, many parts of the "Pastoral" are static by comparison. Even the Fifth Symphony dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of grandeur by similar means in its Finale.

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The long introduction (Beethoven had not used one since his Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the Allegretto Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different Allegretto of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. Beethoven was inclined, in his last years, to disapprove of the lively tempo often used, and spoke of changing the indication to Andante quasi allegretto.

The third movement is marked simply "presto," although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of fortissimo and piano. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful presto, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The Finale has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters. Schumann calls it "hitting all around" ("*schlagen um sich*"). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the Finale and

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August 8, 9, 10

Series D (Shed)

BEETHOVEN

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Programs include: Piano Concerto No. 5 (EUGENE ISTOMIN); Ninth Symphony.

(Programs subject to change)

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Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.*

December 8, 1813, is named by Paul Bekker as the date of "a great concert which plays a part in world history," for then Beethoven's Seventh Symphony had its first performance. If the importance of the occasion is to be reckoned as the dazzling emergence of a masterpiece upon the world, then the statement may be questioned. We have plentiful evidence of the inadequacy of the orchestras with which Beethoven had to deal. Beethoven conducting this concert was so deaf that he could not know what the players were doing, and although there was no obvious slip at the concert, there was much trouble at rehearsals. The violinists once laid down their bows and refused to play a passage which they considered impossible. Beethoven persuaded them to take their parts home to study, and the next day all went well. A pitiful picture of Beethoven attempting to conduct is given by Spohr, who sat among the violins. So far as the bulk of the audience is concerned, they responded to the Allegretto of the symphony, but their enthusiasm soon gave way to ecstasy before the exciting drum rolls and fanfares of the battle piece, *Wellington's Victory*, which followed. The performance went very well according to the reports of all who were present, and Beethoven (whatever he may have expected — or been able to hear) was highly pleased with it. He wrote an open letter of gratitude (which was never published) to the *Wiener Zeitung*. The newspaper reports were favorable, one stating that "the applause rose to the point of ecstasy."

* In an interesting article, "Celtic Elements in Beethoven's Seventh Symphony" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a "*ronde des paysans*," are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp rebuke. Never did he evolve a more purely musical scheme.

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CONCERTO FOR PIANO AND ORCHESTRA

By MAURICE RAVEL

Born at Ciboure, Basses Pyrénées, March 7, 1875; died in Paris, December 28, 1937

This concerto was first performed January 14, 1932, at a Lamoureux concert in Paris. Ravel conducted the work and Marguerite Long, to whom it was dedicated, was the soloist. It was first heard in America April 22, 1932, on which date the orchestra of Boston (Jesús María Sanromá, soloist) and Philadelphia (Sylvain Levin, soloist) each performed the work in its own city.*

The orchestration consists of piccolo, flute, oboe, English horn, clarinets in B-flat and E-flat, 2 bassoons, 2 horns, trumpet, trombone, timpani, triangle, side drum, bass drum, cymbals, tam-tam, wood block, whip, harp and strings.

RAVEL, asked to compose music for performance in the fiftieth anniversary season of the Boston Symphony Orchestra (1930-31), spoke of a piano concerto. But the score was not forthcoming from the meticulous and painstaking composer. "Ravel worked at it continuously for more than two years," so Henry Prunières reported after the completion at the end of 1931, "cloistering himself in his home at Montfort l'Amaury, refusing all invitations, and working ten and twelve hours a day." Ravel told this writer that "he felt that in this composition he had expressed himself most completely, and that he had poured his thought into the exact mold he had dreamed." In 1931, while this score was still in process of composition, he accepted another commission — a commission which he succeeded in fulfilling. This was the Piano Concerto for the Left Hand, composed for the one-armed pianist, Paul Wittgenstein. The two concertos were Ravel's last works of orchestral proportions.

"The concerto," wrote Henry Prunières, "is divided into three parts, after the classical fashion. The first movement, *allegramente*, is constructed on a gay, light theme, which recalls Ravel's early style. It appears first in the orchestra, while the piano supplies curious sonorous effects in a bitonal arpeggiated design. The development proceeds at a rapid pace with a surprising suppleness, vivacity, and grace. This leads to an *andante a piacere* where the piano again takes the exposition of the theme, while the bassoons, flutes, clarinets, and oboes surround it one after another with brilliant scales and runs. Then begins a grand cadenza [of trills over arpeggios]. The orchestra enters again discreetly, at first marking the rhythm, and then taking up the development, leading to a brilliant conclusion.

* Under the heading "Temporal Arithmetic," H. T. Parker commented amusingly in the *Boston Evening Transcript*:

"To begin with the idle splitting of a hair. This afternoon Dr. Koussevitzky and the Boston Orchestra, Mr. Leopold Stokowski and the Philadelphia Orchestra, Mr. Sanromá in Boston, Mr. Levin in Philadelphia, are playing for the first times in America Ravel's new Piano Concerto. In Symphony Hall and in the Academy of Music it is second item on the program. The Bostonian conductor's first piece is a Concerto for Orchestra by Martelli, relatively brief; the Philadelphia conductor's Sibelius' Fourth Symphony, appreciably longer. Dr. Koussevitzky and Mr. Sanromá will sound the first measures of Ravel's Concerto ten or fifteen minutes before Messrs. Stokowski and Levin do likewise. They will sound the last while the Philadelphians are still dallying with the middle periods. Therefore in Boston Ravel's Concerto will be heard for the first time in America, Q. E. D. which is also "right and proper," since the piece was once intended for the jubilee year, 1930-1931, in Symphony Hall. In short, the Boston Orchestra has lost a dedication, but won—by a nose—a première!"

"The second movement, *adagio assai*, consists of one of those long cantilenas which Ravel knows so well how to write and which are not without analogy with certain arias of Bach. Evolving over an implacable *martellato* bass, the melody is developed lengthily at the piano, then, little by little, the orchestra takes possession of it while the piano executes fine embroideries and subtle appoggiaturas.

"The *presto* finale is a miracle of lightness and agile grace, and recalls certain *scherzi* and *prestos* of Mozart and Mendelssohn. The orchestra marks a syncopated rhythm while the piano leads the movement. The spirit of jazz animates this movement as it inspired the andante of the sonata for violin and piano, but with great discretion. Nothing could be more divorced from the spirit of the pasticcio. Nothing could be more French, more Ravel."

Emile Vuillermoz, who was present at the first performance of the Concerto in Paris, recorded for the *Christian Science Monitor* his impressions of the new work: "It is written in the brilliant and transparent style of a Saint-Saëns or a Mozart. The composer has wished to write a work exclusively intended to bring out the value of the piano. There is in it neither a search for thematic novelty nor introspective nor sentimental intentions. It is piano — gay, brilliant and witty piano. The first movement borrows, not from the technique, but from the ideal of jazz, some of its happiest effects. A communicative gayety reigns in this dazzling, imaginative page. The *Adagio* is conceived in the Bach ideal, with an intentionally scholastic accompaniment. It has admirable proportions and a length of phrase of singular solidity. And the *Finale* in the form of a rondo sparkles with wit and gayety in a dizzy tempo in which the piano indulges in the most amusing acrobatics. The work is very easy to understand and gives the impression of extreme youth. It is wonderful to see how this master has more freshness of inspiration than the young people of today who flog themselves uselessly in order to try to discover, in laborious comedy or caricature, a humor that is not in their temperament."

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NICOLE HENRIOT

NICOLE HENRIOT was born in Paris on November 23, 1925. She studied with Marguerite Long and entered the Paris Conservatory at the age of twelve, taking a first prize in a year and a half. During the war she played with the principal orchestras of Paris and Belgium. Her New York press bureau gives the information that she was active in the French resistance together with her two brothers. Since the war she has played in numerous European cities. She made her American debut January 29, 1948, then playing the first of many concerts in this country, including several appearances with this Orchestra.

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SYMPHONY FOR ORCHESTRA AND PIANO ON A FRENCH MOUNTAIN SONG, *Op. 25*

By VINCENT D'INDY

Born at Paris, March 27, 1851; died at Paris, December 2, 1931

D'Indy composed his "*Symphonie en 3 parties, pour piano et orchestre, sur un air montagnard français*" in the year 1886. The first performance was at a Lamoureux concert in Paris, March 20, 1887, when Mme. Bordes-Péne, to whom the score was dedicated, took the piano part.

The Symphony is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 2 trumpets, 2 *cornets-à-pistons*, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, harp, pianoforte and strings.

The first performance of this music in Boston was at a Boston Symphony concert of April 5, 1902, when Harold Bauer was the pianist. There were later performances February 10, 1906 (Heinrich Gebhard, pianist); January 24, 1919 (Alfred Cortot, pianist); January 11, 1924 (E. Robert Schmitz, pianist); and February 24-25, 1950 (Robert Casadesu, pianist).

THE music which d'Indy chose as the thematic basis for this symphony was a melody heard in the Cévennes mountains, between



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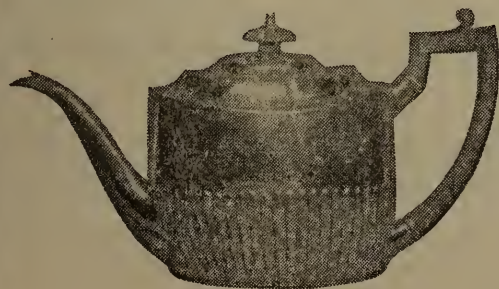
Tortous and Bouchard. Julien Tiersot includes the melody in his "*Histoire de la Chanson Populaire en France*," which was published three years after d'Indy's score was written. Tiersot wrote in this book: "The high mountains give to folk-airs that become acclimated to their altitude something of the purity of their atmosphere. It seems as though there were in these mountain songs — they are generally songs of shepherds — something fluid, ethereal, a gentleness that is not found in folk-songs of the plains. It is the same melodic essence that, in spite of diversities of form, still flavors Alpine songs, of which the Swiss *Ranz des Vaches* is a type known to everyone."

The score which d'Indy built upon this melody is surely the symphonic music which its title implies, rather than a display piece for a soloist. The pianoforte part, although too conspicuous to be merely listed among the instruments of the orchestra, is nevertheless integral in the orchestral development, and quite free from displayful passages.

The following description of the score, written by Lawrence Gilman, was derived from information furnished to the annotator by the composer: "The three movements of d'Indy's symphony are based on the 'mountain song.' In the main part of the first movement (*Modérément animé*, 3-4), the folk-tune is metamorphosed into the lively chief theme (for the bassoon and strings). This is developed conjointly with a second theme in B major (flute, horn, and harp).

"The piano begins the second movement (*Assez modéré, mais sans lenteur*, B-flat, 3-4, 2-4), with a variant of the mountain song, which later becomes a horn fanfare above a drum-roll and a tremolo for the violas, and then is heard on a stopped horn, with suggestions of a funeral-like rhythm in the basses. A tranquillizing song of the clarinet, accompanied by the piano and chords of the wind and strings, ends the movement.

"The piano and harp, which in this score are often consorted, open the third movement (*Animé*, G major, 2-4) with still another transformation of the mountain song. Except for an episode that recalls the graver mood of the second movement, the *Finale* is immensely vigorous and high-spirited. M. d'Indy himself has said that the last movement expresses *l'allégresse de la montagne*. The work ends with a final return of the mountain song, fortissimo, for the trumpets and piano."



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| | Symphony No. 7, in A major, <i>Op.</i> 92 | V March 21 |
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Philip Hale once wrote interestingly of the pastoral strain in this composer:

“D’Indy was always a lover of nature. His family came originally from Verdieu, in Ardèche, a department formerly a portion of the province Languedoc. The mountains of the Cévennes are often naked, barren, forbidding. There is much of granite and gneiss, there are many traces of comparatively recent volcanic eruptions; but the soil of the plains is rich, there are charming meadows, and the mulberry and the vine flourish profusely. D’Indy has long been in the habit of spending his vacations in this picturesque country. He has also delighted in the Tyrol, the Engadine, the Black Forest. He has listened intently to what Millet called ‘the cry of the earth.’ In a letter written from Vernoux in 1887, he said: ‘At this moment I see the snowy summits of the Alps, the nearer mountains, the plain of the Rhone, the pine woods that I know so well, and the green, rich harvest which has not yet been gathered. It is a true pleasure to be here after the labors and the vexations of the winter. What they call at Paris “the artistic world” seems afar off and a trifling thing. Here is true repose, here one feels at the true source of all art.’ His love of nature is seen in ‘*Poème des Montagnes*,’ suite for pianoforte (1881); ‘*La Forêt Enchantée*,’ symphonic ballad (1878); Fantasia for oboe and orchestra on some folk-tunes (1888); ‘*Tableaux de Voyage*,’ pieces for pianoforte (1889); the symphonic pictures ‘*Jour d’été à la montagne*’ (1905); and his operas ‘*Fervaal*’ and ‘*L’Étranger*.’ ”

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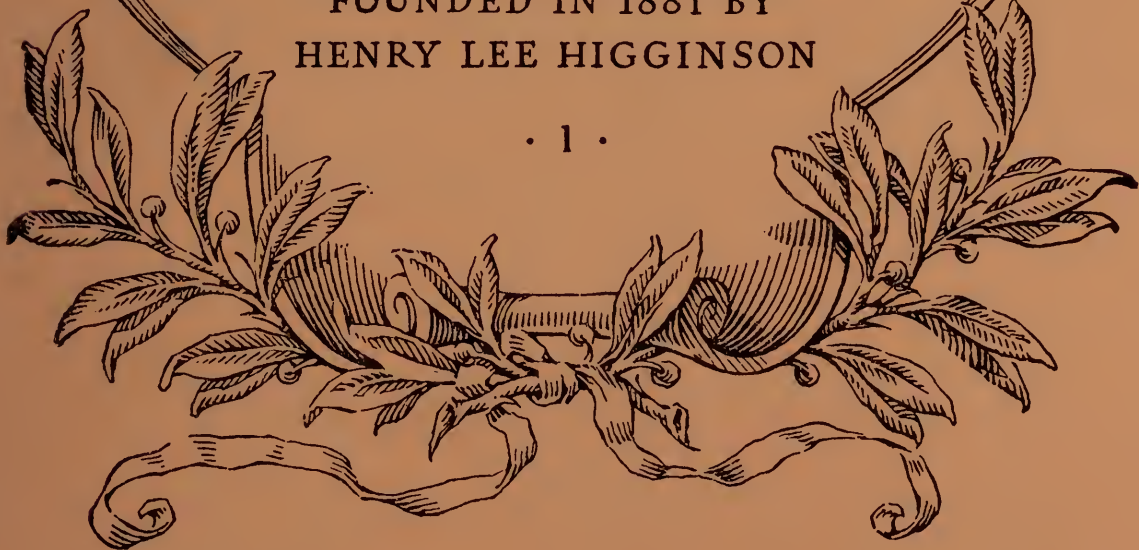
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with historical and descriptive notes by

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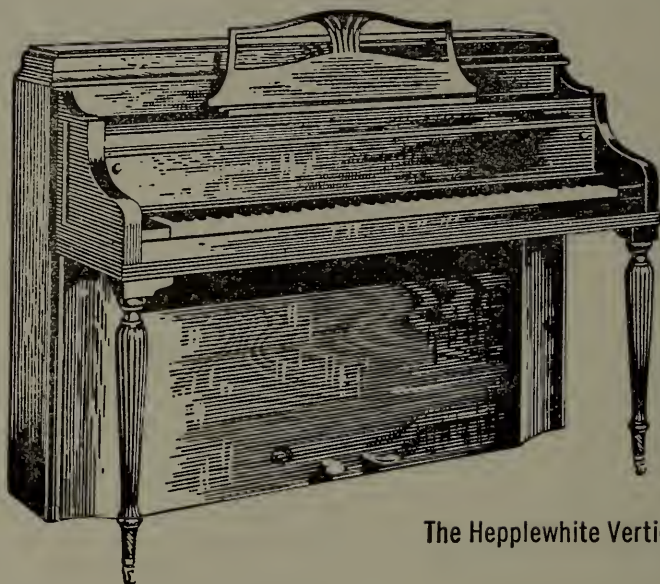
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Largo — Allegro — Larghetto e piano — Largo — Allegro

VAUGHAN WILLIAMS Symphony No. 8, in D minor
I. Variazione senza tema
II. Scherzo alla marcia
III. Cavatina
IV. Toccata

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BRAHMS Symphony No. 4, in E minor, *Op.* 98
I. Allegro non troppo
II. Andante moderato
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CONCERTO GROSSO, *Op. 6, No. 12, in B minor*

By GEORG FRIDERIC HANDEL

Born at Halle, February 23, 1685; died at London, April 14, 1759

Handel composed his set of twelve *concerti grossi* for strings between September 29 and October 30, 1739. A notice in the *London Daily Post* on October 29 reads: "This day are published proposals for printing by subscription with His Majesty's royal license and protection, Twelve Grand Concertos in seven parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers two guineas. Ready to be delivered by April next. Subscriptions are taken by the author at his house in Brook Street, Hanover Square." The Concertos were published in the following April, and performed at the Theater Royal in Lincoln's Inn Fields.

THE last of the dozen *concerti grossi* for strings has an introductory largo of twenty bars, with broad chords and sonorous figures constantly alternating between the tutti and the concertino. The following allegro, the longest movement, is the only fast one in a work which moves throughout with an ample, comely style. Even here, we have brightness and grace rather than excessive speed. The slow movement, *Larghetto e piano*, is a typical Handelian air in 3/4 which is varied in turn in the bass and treble with flowing eighth notes. A largo of seven bars is a broadening of the foregoing mood and a prelude to the final fugal allegro in a constant buoyant rhythm.

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In 1739, twenty years after Bach composed his Brandenburg concertos, Handel in London wrote these *concerti grossi*. Both composers based their style upon Italian models, whence instrumental music all derived at that time. Both knew their Corelli and Vivaldi: Handel had consorted with the former at Rome, and Bach had carefully copied the works of the latter. Yet it takes no dissertation to show how very different are the orchestral concertos of the *Capellmeister* at Cöthen, and the magnificent musician then so familiar in London's theatres, who may almost be said to have composed before his public. Purists have praised the carefully wrought three movement form of Bach to the detriment of Handel's in four or six movements, "oscillating between the suite and the sonata, with a glance toward the symphonic overture. It is this for which the theorists blame him," writes Romain Rolland,* one of Handel's most persuasive champions, "and it is this for which I praise him. For he does not seek to impose a uniform cast on his thoughts, but leaves it open to himself to fashion the form as he requires, and the framework varies accordingly, following his inclinations from day to day. The spontaneity of his thought, which has already been shown by the extreme rapidity with which the *Concerti* were composed — each in a single day at a single sitting, and several in a week — constitutes the great charm of these works. They are, in the words of Kretzschmar, grand impression pictures, translated into a form, at the same time precise and supple, in which the least change of emotion can make itself easily felt. Truly they are not all of equal value. Their conception itself, which depended in a way on mere momentary inspiration, is the explanation of this extreme inequality."

* "Handel" by Romain Rolland, translated by A. Eaglefield Hull.

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Indeed, Handel turned out his concertos with great fluency. Besides the twelve *concerti grossi* there were six with wind instruments, haut-boy concertos they were called, and three sets of six with organ, mostly composed in this period which was profuse in operas and oratorios ("Saul," "Israel in Egypt," and his setting of Dryden's "Ode for St. Cecilia's Day" were of 1739). Concertos were looked for and applauded between the parts of the oratorios, Handel presiding at the organ, or clavicembalo. Other musicians lost no opportunity to make use of them at their performances, and Charles Burney said of Handel's organ concertos: "public players on keyed instruments, as well as private, totally subsisted on these concertos for nearly thirty years." The composer published the *concerti grossi* by subscription in the following year — "at two guineas the twelve," wrote Burney.

How the musicians were placed at a typical Handelian performance may be reconstructed from old prints and descriptions. Handel presided at the harpsichord, establishing the tempi with his thorough-bass. Grouped about him, and directly under his eye, were the soloists, called the *Concertino*, consisting in the *concerti grossi* of two violins and 'cello, who in turn must control the body of the orchestra, the *ripieno* or *concerto grosso*, for these players were directly behind the seated Handel. Romain Rolland (with Volbach) saw a possible advantage in



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this arrangement. "In place of the quasi-military discipline of modern orchestras, controlled under the baton of a chief conductor, the different bodies of the Handelian orchestra governed one another with elasticity, and it was the incisive rhythm of the little Cembalo which put the whole mass into motion. Such a method avoided the mechanical stiffness of our performances. The danger was rather a certain wobbling without the powerful and infectious will-power of a chief such as Handel, and without the close sympathy of thought which was established between him and his capable sub-conductors of the *Concertino* and of the *Grosso*.

"It is this elasticity which should be aimed at in the instrumental works of Handel when they are executed nowadays."

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SYMPHONY IN D MINOR, No. 8

By RALPH VAUGHAN WILLIAMS

Born in Down Ampney, Gloucestershire, October 12, 1872

Vaughan Williams' Eighth Symphony was first performed on May 2, 1956 in Manchester, England, by the Hallé Orchestra under the direction of Sir John Barbirolli, to whom it is dedicated. It has been performed in this country by the orchestras of Philadelphia, Cincinnati, Cleveland, and Dallas.

The orchestration is as follows: 3 flutes and piccolo, 2 oboes, 2 clarinets, 3 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, and the following percussion: side drum, bass drum, triangle, cymbals, vibraphone, xylophone, glockenspiel, tubular bells, tuned gongs in D, E, and A, celesta, 2 harps, and strings.

THE first movement the composer calls a "Fantasia"; the second, the Scherzo, is for wind instruments only; the third, the Cavatina, for strings only. The last movement, which the composer calls

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"Toccata (*colle campanelle*)," utilizes the percussion *in extenso*. Dr. Ralph Vaughan Williams furnished a description of his symphony for the magazine "Music and Musicians." The notes, copyrighted by the composer and his publisher, the Oxford University Press, are here quoted in brief form.

"The Symphony is scored for what is known as the 'Schubert orchestra,' with the addition of a harp. Also there is a large supply of extra percussion, including all the 'phones and 'spiels known to me. The first movement, the Fantasia, is *variazione senza tema* — variations without a theme. It has been nicknamed 'seven variations in search of a theme.' There is, indeed, no definite theme. The opening section contains only a few isolated figures which are developed later, but that is all. Three 'figures' are treated more or less in the variation style. I understand that some hearers may have their withers wrung by a work being called a symphony when its first movement does not correspond to the usual symphonic form. . . . It may perhaps be suggested that, by a little verbal jugglery, this movement may be referred to the conventional scheme.

"The second movement, the Scherzo, is as its title suggests for wind instruments only: flute, piccolo, two oboes, two clarinets, three

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bassoons (third ad. lib.), two horns, two trumpets, and three trombones. . . . There is no complete recapitulation of the Scherzo, its place being taken by a short stretto and a few bars of coda. I think I may claim a precedent for this idea of the truncated recapitulation — in the third movement of Brahms's Clarinet Quintet."

The third movement, the Cavatina for strings alone, opens with a cantilena for the cellos and later the violins. There is a second section in triple time which concludes with a cadenza-like passage for the solo violin. There is a recapitulation.

"The fourth movement (Toccata), besides full strings and wind, commandeers all the available hitting instruments which can make definite notes, including glockenspiel, celesta, xylophone, vibraphone, tubular bells and tunable gongs. These last are ad. lib. — according to the score they are 'not absolutely essential but highly desirable.' After a short, rather sinister exordium the trumpet gives out the principal theme, surrounded by all the tunable percussion. There are thus two sections, each of which is repeated by full orchestra. Then comes another tune, given to the strings and horns. This returns us safely to the principal theme — indeed, we shall soon discover that this movement is a modified rondo." The symphony ends with a reference to the opening of this movement which Dr. Vaughan Williams calls a "sinister exordium."

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SYMPHONY NO. 4 IN E MINOR, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and the honor went to the Symphony Society of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, triangle and strings.

WHEN Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer.



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He asked as a leading question whether there might be a quartet. "‘God forbid,’ said Brahms, according to Kalbeck’s account in his biography, ‘I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear them, I’ll play them for you.’ I went to open the piano. ‘No,’ he protested, ‘let it alone. It is not so simple as all that. We must get hold of *Nazi*.’ He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening — a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms’ movements, I waited for one of those present to break out with at least a *Bravo*. I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, ‘*Na, denn mann weiter!*’ — the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, ‘The

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whole movement gave me the impression of two people pummelling each other in a frightful argument.' Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the Scherzo "unkempt and heavily humorous," and the finale a splendid set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken aback by this reception of his score. "'Naturally I noticed yesterday that the symphony didn't please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?' 'I don't know what Hanslick and Billroth may think of it,' I answered, 'for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main

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theme and banal second thoughts and throw it in the wastebasket, while the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.' " Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale. It was plain that he was in serious doubt as to whether the symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the symphony and even to give the "nasty scherzo" a presentable face.

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The symphony was praised — with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all

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but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!). Even in Meiningen, where the composer conducted the Symphony with Bülow's orchestra, the reception was mixed. It took time and repetition to disclose its great qualities.

Miss May further relates that at the first performance at Meiningen the symphony was enthusiastically received, and that the audience attempted to "obtain a repetition of the third movement." But the report of another witness, the pianist Frederic Lamond, contradicts this. He has told us that the concert began at five o'clock on a Sunday afternoon, and that the symphony was preceded by the Academic Festival Overture and the Violin Concerto, Adolf Brodsky appearing as soloist. The composer conducted. "The Symphony," writes Lamond, "brought little applause." And he goes on to relate an interesting postlude to this occasion:

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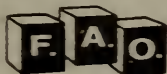
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putting their instruments away and some had already left when young Richard Strauss [then twenty], the second *Kapellmeister* in Meiningen, came running up and called to me: 'Lamond, help me bring the orchestra players together; the Duke wishes to have the symphony played again for himself alone.' I got hold of the second horn player, while Strauss mustered one player after another. The theater was dimly lighted and no one had permission to enter the auditorium. I slipped out on the stage. Through the peek hole in the curtain I could see the silhouette of Brahms at the conductor's desk, and about him the intent, deeply absorbed faces of the orchestra players, who looked ghostly in the dim light. The loge in which the Duke sat was also in semi-darkness; and now there began for the second time a performance of the Fourth Symphony!

"The performance stays vividly in my mind, I have heard consummate performances in later years, but never has the overpowering and masterly finale sounded with such conviction as in the darkened empty theater where Brahms, like a mighty conjuror, played with the assembled group of musicians for the listening Duke of Meiningen."

All was not serene between Brahms and Bülow on this memorable Sunday, a circumstance which Lamond has not mentioned. Although Bülow had rehearsed the symphony, Brahms took over the baton for the performance. Bülow, whose outstanding qualities as a conductor were in complete contrast with the clumsiness of the composer, considered his abilities slighted, and shortly resigned from his post as *Hofkapellmeister* at Meiningen. The incident proves the tactlessness of Brahms and the touchiness of Bülow. Yet Bülow carried the symphony, in that same season, through a "crusading" tour of Germany, Holland, and Switzerland.

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8	Boston	(Tues. A)
11-12	Boston	(Fri.-Sat. II)
15	Rochester	
16	Toronto	
17	Ann Arbor	
18	Detroit	
19	Lexington	
20	Bloomington	
21	Cincinnati	
25-26	Boston	(Fri.-Sat. III)
29	Boston	(Tues. B)
31	Boston	(Rehearsal I)

NOVEMBER

1-2	Boston	(Fri.-Sat. IV)
3	Boston	(Sun. a)
5	Providence	(I)
8-9	Boston	(Fri.-Sat. V)
11	Northampton	
12	New Haven	(I)
13	New York	(Wed. I)
14	Newark	
15	Brooklyn	(I)
16	New York	(Sat. I)
19	Boston	(Tues. C)
20	Cambridge	(Kresge Aud. M.I.T.)
22-23	Boston	(Fri.-Sat. VI)
26	Cambridge	(I)
29-30	Boston	(Fri.-Sat. VII)

DECEMBER

1	Boston	(Sun. b)
3	Providence	(II)
5	Boston	(Rehearsal II)
6-7	Boston	(Fri.-Sat. VIII)
10	Boston	(Tues. D)
11	New York	(Wed. II)
12	Washington	(I)
13	Brooklyn	(II)
14	New York	(Sat. II)
17	Cambridge	(II)
20-21	Boston	(Fri.-Sat. IX)
27-28	Boston	(Fri.-Sat. X)

JANUARY

3-4	Boston	(Fri.-Sat. XI)
5	Boston	(Sun. c)
7	Boston	(Tues. E)
8	Boston	(Rehearsal III)
10-11	Boston	(Fri.-Sat. XII)
14	Hartford	
15	New York	(Wed. III)
16	Storrs	

17	Brooklyn	(III)
18	New York	(Sat. III)
21	Providence	(III)
24-25	Boston	(Fri.-Sat. XIII)
28	Boston	(Tues. F)
29	Boston	(Rehearsal IV)

FEBRUARY

31-		(Fri.-Sat. XIV)
1	Boston	
2	Boston	(Sun. d)
4	Cambridge	(III)
7-8	Boston	(Fri.-Sat. XV)
10	Bridgeport	
11	New Haven	(II)
12	New York	(Wed. IV)
13	Washington	(II)
14	Brooklyn	(IV)
15	New York	(Sat. IV)
18	Cambridge	(IV)
21-22	Boston	(Fri.-Sat. XVI)
23	Boston	(Sun. e)
25	Providence	(IV)
27	Boston	(Rehearsal V)
28-		

MARCH

1	Boston	
4	Boston	(Tues. G)
7-8	Boston	(Fri.-Sat. XVIII)
9	Boston	(Pension Fund Concert, Aft. and Eve.)
10	Worcester	
11	Providence	(V)
14-15	Boston	(Fri.-Sat. XIX)
17	Springfield	
18	New London	
19	New York	(Wed. V)
20	Philadelphia	
21	Brooklyn	(V)
22	New York	(Sat. V)
25	Cambridge	(V)
27	Boston	(Rehearsal VI)
28-29	Boston	(Fri.-Sat. XX)
30	Boston	(Sun. f)

APRIL

1	Boston	(Tues. H)
3-5	Boston	(Thurs.-Sat. XXI)
8	Cambridge	(VI)
11-12	Boston	(Fri.-Sat. XXII)
18-19	Boston	(Fri.-Sat. XXIII)
22	Boston	(Tues. I)
24	Boston	(Rehearsal VII)
25-26	Boston	(Fri.-Sat. XXIV)

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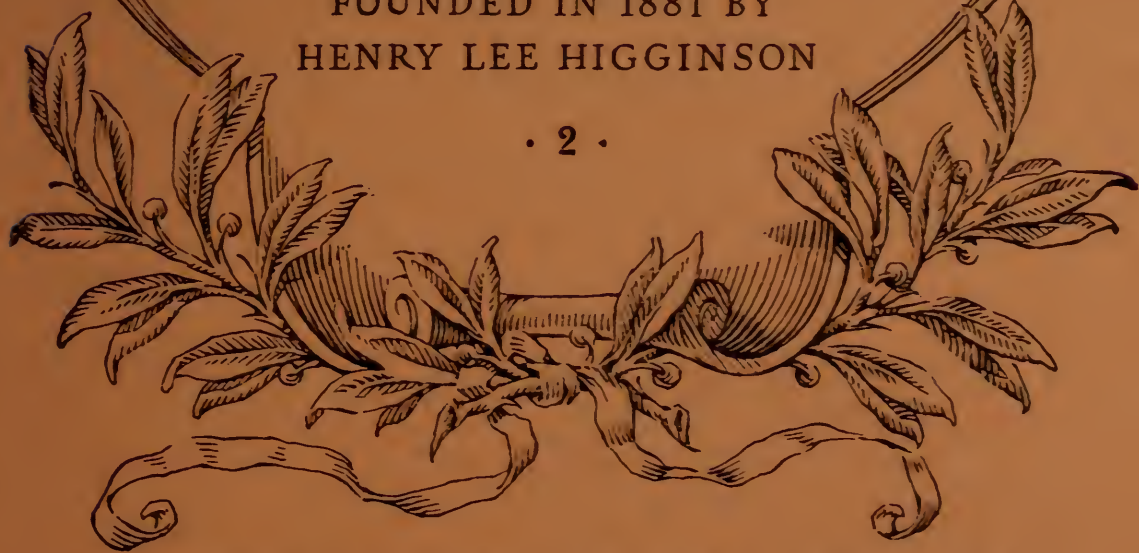
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with historical and descriptive notes by

JOHN N. BURK

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HAYDN Symphony No. 101 in D major ("The Clock")

- I. Adagio; Presto
- II. Andante
- III. Minuet: Allegretto
- IV. Finale: Vivace

WAGNER Prelude and Love-death from "Tristan und Isolde"

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MENDELSSOHN Symphony No. 5, in D minor, "Reformation," *Op.* 107

Andante; Allegro con fuoco

Allegro vivace

Andante

Chorale: Ein' feste Burg ist unser Gott (Andante con moto); Allegro vivace; Allegro maestoso

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Nocturnes LM-1939

Berkshire Festival Chorus

Conductor: Pierre Monteux
(Reverse side: "La Mer")

RAVEL

Daphnis and Chloe LM-1893

New England Conservatory and Alumnæ Chorus

SYMPHONY IN D MAJOR, NO. 101 (THE "CLOCK")

By FRANZ JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

Begun in Vienna and completed in London for the second set of Salomon concerts, this Symphony was first performed at Hanover-Square on March 3, 1794. It opened the second part of the program.

The Symphony has appeared three times upon the programs of the Boston Symphony Orchestra in Boston: on April 5, 1895, when Emil Paur was conductor; on December 22, 1948, when Leonard Bernstein conducted; on November 13, 1954, when Ferenc Fricsay conducted.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. (The manuscript score does not call for clarinets. Whether they were later inserted by Haydn or another is not known.)

THE critic of the *Morning Chronicle* of London, reporting the first performance, was not reminded of a clock for the symphony had not yet been so labelled:

"As usual the most delicious part of the entertainment was a new grand Overture by Haydn; the inexhaustible, the wonderful, the sublime Haydn! The first two movements were encored; and the character that pervaded the whole composition was heartfelt joy.

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Every new Overture he writes, we fear, till it is heard, he can only repeat himself; and we are every time mistaken. Nothing can be more original than the subject of the first movement; and having found a happy subject no man knows like Haydn how to produce incessant variety, without once departing from it. The management of the accompaniments of the andante, though perfectly simple, was masterly; and we never heard of a more charming effect than was produced by the trio to the minuet. — It was Haydn; what can we, what need we say more?"

. .

The introduction modulates from D minor to F major and settles in A major, a key which is to dominate (in two senses) the first movement. The principal subject begins on an ascending scale by the violins staccato (it is to be inverted in development). The second theme is not ushered in with a flourish, but insinuated as the dominant key creeps in. The development is long and principally occupied by this theme. The Andante (in G major) gives the symphony its tag name by a "tick-tocking" pizzicato accompaniment (staccato strings and bassoon). A middle section in G minor reaches the peak of intensity as the delicately persistent rhythm becomes incisive. In the return, the flute and oboe add new color to the accompaniment. The Minuet (Allegretto in D major) has a characteristic alternation of loud and soft phrases and a delightful trio with a subject for the solo flute staccato.* The theme of the Finale is at least as vivacious as any

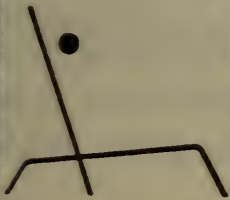
* Considerable speculation has been caused by the persistence of the tonic chord of D in the accompaniment while the solo flute dwells upon E through the sixth bar. When the passage returns, the harmony changes to the expected dominant. Some have considered this an error. Tovey calls it a "practical joke," and "perhaps a bad one." In any case, the modern ear, accepting the ostinato bass, scarcely notices it.

C								2
H								4
E			Chic Clothes					6
Z			FOR					T
								H
E			DAY					A
L								Y
I			OR					E
S								R
			NIGHT					S
E								T

of Haydn's final rondo themes. It is much manipulated in development, going into a minor phase and a fugato before the close. Karl Geiringer remarks: "how solidly this finale is constructed may be gathered from the fact that the first three notes of the main subject are used all through the movement, giving the greatest amount of unity to the composition. The use of the 'germ cell' motives in Brahms' symphonies is not very different." He further notes that the construction of this movement and the Andante as well "are the combination of rondo and sonata form which Haydn liked so much in his last period of composition."

. . .

The fact that Haydn, before he used the theme of the Minuet in his "Clock" Symphony, composed it for a mechanical clock in the year previous is an indication that he had this contrivance in his memory when he wrote his symphony. This symphony, with its parody on a ticking mechanism, may well have suggested to Beethoven the Allegretto scherzando of his Eighth Symphony eighteen years later. Music mechanically produced was a familiar phenomenon of long standing, even in Haydn's time, and the automatic music makers of Johann Nepomuk Maelzel, such as the "*Panharmonicon*" for which Beethoven originally intended his *Battle of Vittoria* Symphony, were the grand

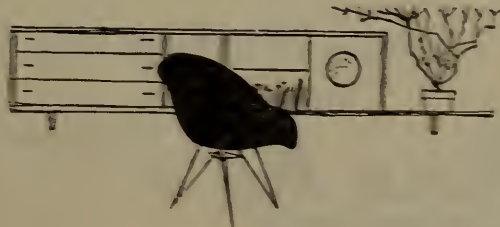


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outcome of many years of experimentation with contrivances based on the principle which now survives only in the barrel organ. These *automata*, which seem more than a little ridiculous in the light of modern science, were taken quite seriously in their day, and if Haydn and Beethoven found something humorous in the mechanization of their art, they were also ready to profit by commissions for mechanical tunes.

The inventors through many years had made extraordinary claims for their machines which could "duplicate the sounds of a full orchestra," present the figure of a shepherd "actually blowing upon a flute and fingering the stops," or artificial canary birds in cages. Willi Apel in his *Harvard Dictionary of Music* relates that Henry VIII on his death in 1547 left a "virginal that goethe with a whele without playing uppon." Queen Elizabeth sent "to the Sultan of Turkey in 1593 an instrument which included an organ, a carillon, 'trumpeters,' 'singing byrds,' etc., and which had the particular distinction of going into action automatically every six hours." All of these marvels were built upon the principle of the revolving cylinder or barrel, upon which were attached knobs which released at appropriate intervals notes played by air pipes, bells, or vibrating comb-like spikes such as are remembered in the music boxes of our grandparents. The oldest form of the cylindrical mechanism is found in the carillon as early as the 14th century.

In the time of Haydn and Mozart the *Flötenuhr*, or "flute-clock," came into vogue, wherein, as each hour was struck, a different tune came wheezing forth. Even before their time, Frederick the Great possessed musical clocks and engaged the brothers Bach (Karl Philipp Emanuel and Wilhelm Friedemann) to compose for them. Michael

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Haydn likewise composed pieces for a musical clock-maker in Salzburg. Mozart wrote two pieces (K. 594 in 1790, and K. 608 in 1791) "*für ein Orgelwerk in einen Uhr*," or "for an organ mechanism in a clock." The latter was not a mere tune for a toy, but a serious and beautiful composition ending in a fugue. He also wrote an Andante "*für eine Walze in eine kleine Orgel*" ("for a small barrel organ") in 1791 (K. 616). This and K. 608 were written for Count Deym-Müller, who later ordered and received music from Beethoven for a similar purpose. Haydn's interest in musical clocks grew from his friendship with Pater Primitivus Niemecz. Niemecz was librarian to Prince Esterházy at Eisenstadt and played 'cello in Haydn's orchestra. His ultimate achievement was a mechanical organ with no less than 112 pipes which was displayed in Vienna and then proved its ability to perform the entire *Magic Flute* Overture of Mozart. It was superseded by the "Mechanical Orchestra," an invention of Johann Strasser in 1802. This wonder of the age played Haydn's "Military" Symphony.

But earlier and more modest mechanisms of Niemecz brought from Haydn his direct contributions to this particular field of musical endeavor. "Niemecz built three clocks," so Karl Geiringer tells us (in his book on Haydn), "equipped with tiny mechanical organs, the first in 1772, the other two in 1792 and 1793. In these he used only

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music composed by his friend and teacher, Joseph Haydn. Haydn gave the organ of 1772 to the wife of his friend, the Austrian court conductor, Florian Gassmann, at the christening of their daughter Anna. The gift was received with the greatest enthusiasm and the family still treasures the little instrument which has a weak but light, gay, and very clear tone. Ernst Fritz Schmid, who edited these compositions for the first time, has compiled thirty-two pieces, partly from autographs of Haydn and old manuscripts and partly from notes written down while the tunes were played by the instruments. By making slight alterations he has adapted them for the piano. They are short and unpretentious though very charming pieces.

"Haydn's Compositions for musical clocks are related to his works for the piano. Of the three musical clocks mentioned, two were constructed during Haydn's last period of composition. The clock of 1792 was built for Prince Liechtenstein. This tiny instrument with its sweet, weak tone plays twelve pieces, one every hour. Twelve numbers also form the repertory of the clock of 1793 which Haydn gave to Prince Esterházy before leaving on his second trip to England. Of the twenty-four numbers performed by the two instruments, ten (Nos. 2, 6, 8, 11, and 19-24 of Schmid's edition) were already played by the clock of 1772. This proves the early date of their composition. The remaining fourteen numbers belong partly to the eighties and partly to the nineties. No. 4 is an altered version of Haydn's song "*Warnung an ein Mädchen*" and No. 5 shows a certain relationship to the trio of the minuet from *Symphony* No. 85, *La Reine*. No. 25, a march in D major, is also in the repertory of a musical clock constructed in the beginning of the nineteenth century. This instrument plays it together with a grenadier march by Beethoven, a fact responsible for the errone-

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ous attribution of the D major march to the younger composer. No. 28 is a simplified version of the finale of the string quartet, Op. 71, No. 1 (composed in 1793). No. 29 is a minuet which was used in the following year in symphony No. 101 ("The Clock") and No. 30 is a sort of piano arrangement of the *perpetuum mobile* from the quartet, Op. 64, No. 5 (published in 1790). Two pieces (Nos. 31 and 32) are preserved in Haydn's original manuscripts, but no clock has yet been found which plays them. No. 32 is a sketch for the finale of symphony No. 99 of 1793-94."

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dorothy kay

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PRELUDE AND "LOVE-DEATH" FROM "TRISTAN AND ISOLDE"

By RICHARD WAGNER

Born at Leipzig on May 22, 1813; died at Venice on February 13, 1883

Wagner wrote the poem of *Tristan und Isolde* in Zürich in the summer of 1857. He began to compose the music just before the end of the year, completed the second act in Venice in March, 1859, and the third act in Lucerne in August, 1859. The first performance was at the *Hoftheater* in Munich, June 10, 1865. The first performance in America took place at the Metropolitan Opera House in New York, December 1, 1886; the first Boston performance, at the Boston Theatre, April 1, 1895.

The Prelude was performed in concert shortly before the opera itself: at Prague, March 12, 1859, Bülow conducting, and in Leipzig, June 1, 1859. Wagner himself conducted the Prelude and "*Liebestod*" several times in concert, having arranged the latter for performance without voice.

The score requires 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 2 trombones and tuba, harp, and strings.

WAGNER's subjects usually lay long in his mind before he was ready to work out his text. And he usually visualized the opera in hand as a simpler and more expeditious task than it turned out to be. He first thought of *Siegfried* as "light-hearted" and popular, as suitable for the small theater in Weimar, for which its successor, *Die Götterdämmerung*, was plainly impossible. But *Siegfried* as it developed grew into a very considerable part of a very formidable scheme, quite beyond the scope of any theater then existing. When *Siegfried* was something more than half completed, its creator turned to *Tristan*

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und Isolde for a piece marketable, assimilable, and performable. It is true that *Tristan* was composed in less than two years. But the fateful tale of the lovers carried their creator far beyond his expressed musical intentions. *Tristan und Isolde* waited six years for performance. During two of them Wagner was still an exile and barred from the personal supervision which would have been indispensable for any production. After a partial pardon he negotiated with Carlsbad, without result, and made protracted and intensive efforts to prepare a production at the Vienna Opera, which collapsed for want of a tenor who could meet the exactions of the third act. When Wagner heard Ludwig Schnorr von Carolsfeld that problem was solved and the opera accordingly produced in Munich six years after its completion.

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SYMPHONY NO. 5, "REFORMATION," IN D MINOR, *Op.* 107

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg on February 3, 1809; died at Leipzig on November 4, 1847

Mendelssohn composed his "Reformation" Symphony between the autumn of 1829, and April, 1830 and first performed it at a concert in the *Singakademie*, Berlin, November 15, 1832. The score was published posthumously in 1868 and, performed in many cities in that year, was first heard in the United States at a concert of the Handel and Haydn Society in the Boston Music Hall on May 9, Karl Zerrahn conducting. The symphony has been performed at the concerts of this orchestra January 20, 1882, November 2, 1883, March 12, 1886, January 2, 1920, March 29, 1945, and February 10-11, 1950.

The score calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings. A serpent doubling a contra-bassoon is indicated in the last movement.*

WHEN Mendelssohn composed his "Reformation" Symphony in North Wales in September, 1829, he had in mind the celebration planned in Germany for the following year of the Tercentenary of the Augsburg Confession, the drawing up of the Constitution of the Protestant faith in June, 1530. The composer used in the introduction to the first movement the so-called "Dresden Amen," otherwise

* The serpent, obsolescent at that time, was used in the sixteenth and seventeenth centuries to accompany plainsong in churches. Marin Marsenne, in his *"Harmonie Universelle"* (1636-37) claimed that the serpent, even when played by a boy, could well support "the voices of twenty robust monks." It may have been on account of the religious association that Mendelssohn introduced the serpent in the bass of his orchestra for the chorale (however, he used a serpent in his "Sea Calm and Prosperous Voyage," and also in his "St. Paul"). The serpent, once a popular brass bass (to which family it belongs by virtue of its cup mouthpiece) was last heard in military bands, but was abandoned, largely because it was so awkward to carry. Cecil Forsyth, in his invaluable book on orchestration, describes its legendary virtues and obvious deficiencies, and concludes: "The old instrument presented the appearance of a dishevelled drain pipe which was suffering internally." Now, the serpent is to be found in glass cases, seen but not heard. There are two specimens in the Casadesus Collection of the Boston Symphony Orchestra.

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known to us as the cadence of the Eucharist motive in Wagner's "Parsifal." Each composer had undoubtedly heard, while living in Dresden, this response of Roman Catholic sources, then familiar in the churches of the Saxon capital. It exists in two forms, and the cadence with the familiar rising sixths was used by both composers. The chorale attributed to Luther, "*Ein' feste Burg ist unser Gott*," becomes the subject of the introduction to the Finale. It appears at the beginning, first heard from the solo flute. It undergoes proud returns in the body of the movement, in augmentation. The old chorale melody which Mendelssohn resurrected differs from the form familiar to us in Bach's arrangement of the chorale and his Cantata based upon it. When the "Reformation" Symphony was generally made known to the musical world in 1868, enthusiasts first remarked that the use of the Roman Catholic response, the "Dresden Amen," in the introduction to the first movement was followed by an Allegro con fuoco of "ferocious sectarian struggle." The emergence and ultimate prevalence of the chorale at the end of the Symphony fitted into their picture, but the airy middle movement did not. They could do no better than point to the fact that Mendelssohn had not specifically called it a "scherzo" in his score.

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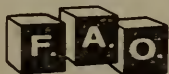
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When the celebration of the anniversary failed to take place in 1830, Mendelssohn was apparently relieved. He wrote to Dorn in June: "Perhaps it is as well for some reasons that the performance has been postponed, for it occurred to me afterwards that the chorale part and the other Catholicisms would have a strange appearance in a theatre, and that the Reformation song would not sound very well at Whitsuntide."

One curious fact about Mendelssohn the composer, often remarked by his friends, was his ability to carry a new score in his head, remembered in every detail. Mendelssohn's friend Eduard Devrient has written in his "Recollections" of Mendelssohn that the composer talked over the plan of the "Reformation" Symphony freely in the year of its composition and played the leading subjects to him. "With the greatest expectations I saw the work arise. In this work he tried a strange experiment in writing down the score, which I had scarcely deemed practicable. It is well known that scores are generally written by noting down only the bass, the leading phrases and effects in their appropriate lines, thus giving a complete outline of a movement, and leaving the remainder of the instrumentation to be filled in afterwards. Felix undertook to write bar by bar, down the entire score, the whole of the instrumentation. It is true that he never wrote out a composition until it was quite completed in his head, and he had played it over to those nearest to him; but nevertheless this was a gigantic effort of memory, to fit in each detail, each doubling of parts, each solo effect barwise, like an immense mosaic. It was wonderful to watch the black

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column slowly advance upon the blank music paper. Felix said it was so great an effort that he would never do it again; he discontinued the process after the first movement of the symphony. It had proved his power, however, mentally to elaborate a work in its minutest details."

The fact that Mendelssohn could so clearly visualize an unwritten score is not the only remarkable thing about the way he composed. The summer which produced the "Scottish" and "Reformation" Symphonies and the "Hebrides" Overture would surely have been a summer of postponement for any usual young man of twenty, whatever his abilities and ambitions. He then went to England as the first venture in his pilgrimage to see the world with the avowed purpose of generally broadening himself. Between visits to London, where he conducted and played the piano, he had time to travel about Scotland, taking in every historical relic, sketching scenery, and describing his experiences at great length in letters to his family in Berlin. During all this time he was being perpetually entertained and responded in kind. Where he found leisure to dream out his scores it would be hard to say. It is often true that a composer's outward life, although recorded in great detail, quite fails to account for the secret creative life of the artist.

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4-5	Boston	(Fri.-Sat. I)
8	Boston	(Tues. A)
11-12	Boston	(Fri.-Sat. II)
15	Rochester	
16	Toronto	
17	Ann Arbor	
18	Detroit	
19	Lexington	
20	Bloomington	
21	Cincinnati	
25-26	Boston	(Fri.-Sat. III)
29	Boston	(Tues. B)
31	Boston	(Rehearsal I)

NOVEMBER

1-2	Boston	(Fri.-Sat. IV)
3	Boston	(Sun. a)
5	Providence	(I)
8-9	Boston	(Fri.-Sat. V)
11	Northampton	
12	New Haven	(I)
13	New York	(Wed. I)
14	Newark	
15	Brooklyn	(I)
16	New York	(Sat. I)
19	Boston	(Tues. C)
20	Cambridge	(Kresge Aud. M.I.T.)
22-23	Boston	(Fri.-Sat. VI)
26	Cambridge	(I)
29-30	Boston	(Fri.-Sat. VII)

DECEMBER

1	Boston	(Sun. b)
3	Providence	(II)
5	Boston	(Rehearsal II)
6-7	Boston	(Fri.-Sat. VIII)
10	Boston	(Tues. D)
11	New York	(Wed. II)
12	Washington	(I)
13	Brooklyn	(II)
14	New York	(Sat. II)
17	Cambridge	(II)
20-21	Boston	(Fri.-Sat. IX)
27-28	Boston	(Fri.-Sat. X)

JANUARY

3-4	Boston	(Fri.-Sat. XI)
5	Boston	(Sun. c)
7	Boston	(Tues. E)
8	Boston	(Rehearsal III)
10-11	Boston	(Fri.-Sat. XII)
14	Hartford	
15	New York	(Wed. III)
16	Storrs	

17	Brooklyn	(III)
18	New York	(Sat. III)
21	Providence	(III)
24-25	Boston	(Fri.-Sat. XIII)
28	Boston	(Tues. F)
29	Boston	(Rehearsal IV)
31-		

FEBRUARY

1	Boston	}	(Fri.-Sat. XIV)
2	Boston		(Sun. d)
4	Cambridge		(III)
7-8	Boston		(Fri.-Sat. XV)
10	Bridgeport		
11	New Haven		(II)
12	New York		(Wed. IV)
13	Washington		(II)
14	Brooklyn		(IV)
15	New York		(Sat. IV)
18	Cambridge		(IV)
21-22	Boston		(Fri.-Sat. XVI)
23	Boston		(Sun. e)
25	Providence		(IV)
27	Boston		(Rehearsal V)
28-			

MARCH

1	Boston	}	(Fri.-Sat. XVII)
4	Boston		(Tues. G)
7-8	Boston		(Fri.-Sat. XVIII)
9	Boston		(Pension Fund Concert, Aft. and Eve.)

10	Worcester		
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14-15	Boston		(Fri.-Sat. XIX)
17	Springfield		
18	New London		
19	New York		(Wed. V)
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27	Boston		(Rehearsal VI)
28-29	Boston		(Fri.-Sat. XX)
30	Boston		(Sun. f)

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11-12	Boston		(Fri.-Sat. XXII)
18-19	Boston		(Fri.-Sat. XXIII)
22	Boston		(Tues. I)
24	Boston		(Rehearsal VII)
25-26	Boston		(Fri.-Sat. XXIV)

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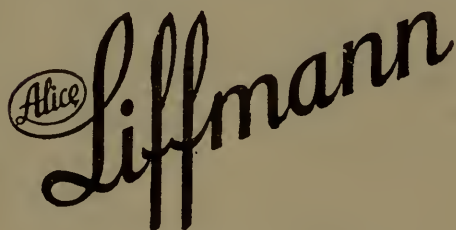
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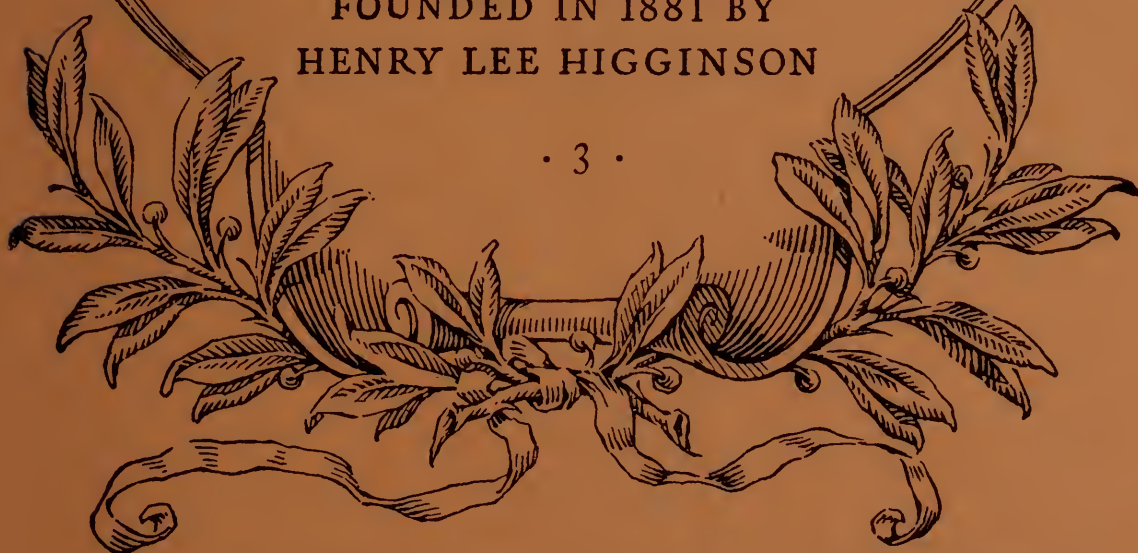
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- I. Allegro ma non troppo
- II. Adagio ma non troppo
- III. Finale: Allegro giocoso ma non troppo

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TCHAIKOVSKY Symphony No. 5, in E minor, *Op.* 64

- I. Andante; Allegro con anima
- II. Andante cantabile con alcuna licenza
- III. Valse: Allegro moderato
- IV. Finale: Andante maestoso; Allegro vivace

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ACADEMIC FESTIVAL OVERTURE, *Op. 80*

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The overture was composed in 1880; first performed January 4, 1881, at the University of Breslau.

The orchestration: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, bass drum, timpani, cymbals, triangle and strings.

BRAHMS' two overtures, the "*Akademische Fest-Ouvertüre*" and the "*Tragische Ouvertüre*" were composed in one summer — in 1880 at Bad Ischl. It was his first summer in this particular resort, and although he was somewhat discouraged by an abundance of rainy weather, its charms drew him again in later years (1889-96). "I must give high praise to Ischl," he wrote to Billroth in June, 1880, "and although I am threatened only with one thing — the fact that half Vienna is here — I can be quiet here — and on the whole I do not dislike it." Which is to say that Ischl had already become the gathering point of a constant round of cronies from Vienna. Brahms' friends of course would scrupulously respect the solitudes of the master's



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It goes without saying that both Brahms and his overture were quite innocent of such "academic" formality. It is about a tavern table, the faculty forgotten, that music enters spontaneously into German college life. Although Brahms never attended a university he had tasted something of this life at Göttingen when, as a younger man, he visited with Joachim, who was studying at the University. Brahms did not forget the melody that filled the *Kneipe*, inspired by good company and good beer. Student songs, with their *Volkslied* flavor, inevitably interested him. He found use for four of them. "*Wir hatten gebauet ein stättliches Haus*" is first given out by the trumpets. "*Der*

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Landesvater" ("Hört, ich sing' das Lied der Lieder") is used rhythmically, delightfully developed. The "*Fuchslied*" or Freshman's Song ("*Was kommt dort von der Höh'*") is the choice of the unbuttoned Brahms, and leaves all educational solemnities behind. The air is introduced by two bassoons. When Brahms wrote Kalbeck that he had composed "a very jolly potpourri on students' songs *à la Suppé*," Kalbeck inquired jokingly whether he had used the "Fox song." "Oh, yes," said Brahms complacently. Kalbeck, taken aback, protested that he could not imagine any such tune used in homage to the "leathery Herr Rektor," and Brahms answered: "That is wholly unnecessary." Brahmsian horseplay does not get quite out of hand, and the dignities are saved beyond doubt when the full orchestra finally intones the hearty college hymn, "*Gaudeamus Igitur*."

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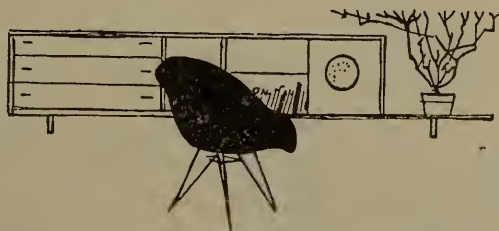


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CONCERTO FOR VIOLIN, IN A MINOR, *Op.* 53

By ANTONÍN DVOŘÁK

Born September 8, 1841 at Mühlhausen; died May 1, 1904 at Prague

Dvořák composed his Violin Concerto in 1879, and, after revision, it was first performed at Prague in the autumn of 1883, with Franz Ondříček as soloist.

The concerto bears the dedication, "Composed and dedicated to the great Master Joseph Joachim with deepest respect, Anton Dvořák."

The concerto calls for this orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, and strings.

DVOŘÁK was no stranger to the violin. The son of a butcher who was also a town musician, he fiddled beside his father at village functions when still a boy, and often played violin or viola in town orchestras. His two concertos for violin and violoncello have been found more playable than the one he wrote for piano in 1876.

In spite of this, the Violin Concerto seems to have given its composer some trouble in the writing. There are two versions — the first made in the summer of 1879 at Sychrov, where the composer was the guest of the Prince de Rohan. Dvořák wrote the Concerto at the suggestion of Joachim, and sent him the score in September. Joachim, however, suggested several changes in the solo part, as he had to Brahms when that composer submitted to him his Concerto for the same instrument. On September 16, 1882, Dvořák wrote to Simrock, his publisher: "Here I am again in Berlin. I have played over the Violin Concerto twice to Joachim. It pleased him, and Mr. Keller, who also was there, was very much delighted. As for me, I am glad that at last the whole business is finished. The revision has been in Joachim's hands for at least two years. He was so kind as to make over the solo part, and only

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in the finale have I to make a few alterations and in some places to lighten the instrumentation. I must go again to Berlin at the beginning of November; by that time everything should be ready, and Joachim can make a rehearsal in the Hochschule." Robert Keller, an agent of Simrock, listened to this rehearsal and brought Dvořák to the end of his patience by his too free recommendations. The result of a sharp exchange of letters was a few cuts in the finale, but an obdurate refusal on the part of the composer to alter the first two movements.

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RUTH POSSELT, born in Medford, Massachusetts, made her début at the age of nine, giving a recital in Carnegie Hall. Her subsequent career has led to six tours of Europe, where she has appeared in recitals and with the principal orchestras of various countries, including Soviet Russia. She played under Monteux and Paray in Paris, Mengelberg and Szell in Holland. Her tours of this country include appearances as soloist with orchestra in Boston, New York, Chicago, Detroit, Washington, Cincinnati, St. Louis, Hartford and other cities. Miss Posselt has appeared with this Orchestra in Providence, February 17, 1942, January 16, 1945, and January 19, 1954.

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JACQUES DE MENASCE, who possesses a straight and honest musician's point of view, has been aroused by the stated opinion of W. H. Auden that George Bernard Shaw "was the best music critic that ever lived." The result is an article in the magazine *High Fidelity* for October, entitled "Sour Notes on a Basset Horn." "A statement of this kind coming from Mr. Auden," writes Mr. de Menasce, "should be taken seriously; although it is gracefully couched in terms of surmise, it is strong enough in formulation to assume the character of a pronunciamento." Whereupon Mr. de Menasce proceeds not only to take Mr. Auden seriously, but to take Mr. Shaw seriously. The result is interesting and provocative.

No doubt Shaw himself wished to be taken seriously. He had convictions on musical matters as strong as his convictions on politics or the stage, while his style of presenting them had always the palatability of wit. Surely the ability to handle language and gain a large reading public is part of being a critic worth talking about. Shaw acquired such an audience for the first time when in the nineties

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he became a music critic and signed himself "Corno di Bassetto." He was not laying down a musical gospel of the sort to be embalmed in textbooks. He was writing entertaining stuff out of a genuine love of music and a considerable knowledge of it, with many entertaining excursions along the way. It is a point that what he wrote sixty odd years ago now exists between covers, and is still read.

If we sift his musical conclusions from the reviews in which they are characteristically set forth and examine them with the sober judicious eye of 1957, they will not all stand up. Mr. de Menasce quotes as an example Shaw's statement that "*Carmen* is abysmally inferior to *Der Freischütz*." If a critic should proclaim *Carmen* as "superior to *Der Freischütz*" he would be promptly passed by for sitting pedantically on what is obvious. Shaw did not expect his remark to be swallowed whole. He was stressing the point, in his own way, that while the English public listened to endless *Carmens* (he betrays elsewhere an enormous respect for *Carmen*) they had been deprived for years, by managerial unenterprise, of the "freshness and charm," the "unaffected sentiment and sincerity" of Weber's opera.

When Shaw went to Bayreuth in September, 1894, he wrote of a performance of *Parsifal*: "The bass howled, the tenor bawled, the



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baritone sang flat, and the soprano, when she condescended to sing at all and did not merely shout her words, screamed, except in one unscreamable song of Herzeleide's death, in which she subsided into commonplaceness." He had the effrontery to seek out Hermann Levi afterwards and express his opinion about the bass in question to the great Wagnerian conductor. Levi protested that the singer had "the best voice in Germany." Shaw responded "by offering to sing it better myself, upon which he gave me up as a lunatic." Shaw was sacrificing the performers, with his customary exaggeration, to his ideal of how Wagner, his god at the time, should be made to sound. It is easy to read between the lines that he had expected to be lifted by a moving performance of the superb "Herzeleide" scene, and that the Kundry, in spite of all Levi's skill, had muffed it. His many pages covering Wagnerian performances, and London performances in general, show the same purpose — to uphold the highest standard, and ridicule those who fell short of it. "It is one of the conditions of that high susceptibility which is my chief qualification as a critic," he wrote with his usual modesty on May 30, 1894, "that good or bad art becomes a personal matter between me and the artist. I hate performers who debase great works of art: I long for their annihilation. . . . But I am necessarily no less extreme in my admiration of artists who realize the full value of great works for me or who transfigure ordinary ones." He never hesitated to praise an artist who did justice to the music; on the other hand, artists who are now sacrosanct memories — Paderewski, Sembrich, Jean de Reszke, were hauled up for occasional shortcomings. Emma Calvé, who was the immediate cause of the above quotation, gets the following tribute, with a reservation, however, on her conception of the part of Carmen: "Calvé is such an artist, and

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she is also a woman whose strange personal appearance recalls Titian's wonderful Virgin of the Assumption in Venice, and who has, in addition to that beauty of aspect, a beauty of action — especially of that sort of action which is the thought or conception of the artist made visible — such as one might expect from Titian's Virgin if the picture were made alive."

There is no point in taking Shaw's criticisms in the accepted sense of honest, considerate and fair reviews of musical performances. They were in themselves literary performances, for which the subject as often as not furnished the excuse for divagations which were mostly Shaw. There is something to be said for criticism as a literary performance. Something more is expected of a superior critic than judicious reporting of a momentary event. A judgment of music, aside from its performance, is after all nothing else than a personal opinion. When the person giving his opinion is G. B. Shaw, it will be relished the more for its Shavian flamboyance. Many a singer or pianist whom he sat before must have bitterly cursed him in their hearts; one can imagine their resentment when he singled out small flaws in order to parade his store of technical knowledge. A half a century later, when his victims are long since gone, we can read his opinions for their interest as Shaw, without too much concern for his "whipping boys" of another century. One is reminded of the epilogue to *Saint Joan*. Like the Maid, Shaw in his grave can be admired with

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more equanimity than when he was a live and disturbing presence. He was always ready to put an explosive under any manifestation of traditional complacency that had the smell of smugness. His victims would have considered the following later remark, quoted by Mr. de Menasce, as simply an admission of complete critical ineligibility: "I yield to no man in the ingenuity and persistence with which I seize every opportunity of puffing myself and my affairs," and "every sort of notoriety will serve my turn."

Posthumously, this remark no longer seems insufferable — it was to be expected from this particular literary wit. No one would expect to agree with all of his musical preferences — to do so we should have to be little Shaws. It is enough if he can pique in us a sense of disputation, and generate some interest in the musical issues which occupied that now long outmoded era. His reviews, speaking from the musical nineties, showed considerable penetration. He perceived the "tonal sensuousness" in Brahms, but missed the formal skill. Wagner he admired without idolatry, saving his partiality for such a figure, then neglected, as Mozart.

Mr. de Menasce, "at a loss to understand the exorbitance of Mr. Auden's claim," cites more plausible candidates for the honor of the "best music critic who ever lived." Joseph Haydn ("for his majestic judgment of Mozart"), Schumann, Berlioz, Liszt, Wagner, Debussy, Schoenberg, Stravinsky, Heine, Stendhal, Nietzsche, Fauré, Dukas, Milhaud, Sauguet, Romain Rolland, Aaron Copland, Virgil Thomson, Eduard Hanslick, Josef Marx, Paul Berker, Alfred Einstein, and Willi Schuh! "I can find no good reasons to believe that Shaw was superior as a music critic to any of these eminent and highly proficient men. I can not even bring myself to state with any degree of conviction that he was their equal." Let us venture that as a music critic "Corno di Bassetto" was the equal of no one and that no one was the equal of him. His printed opinions, however colored and personal, have at least a literary superiority. They may outlast most of what the critics mentioned above have written, on the principle that in controversy there is life.

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SYMPHONY NO. 5, IN E MINOR, *Op.* 64

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840;
died at St. Petersburg, November 6, 1893

Completed in August of 1888, Tchaikovsky's Fifth Symphony was first performed at St. Petersburg on November 17 under the composer's direction.

It is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, and strings. It is dedicated to Theodor Ave-Lallemant of Hamburg.

TCHAIKOVSKY'S slight opinion of his Fifth Symphony as compared to his ardent belief in his Fourth and Sixth is a curious fact, coming as it did from the incorrigible self-analyst who had so much to say to his intimate friends about his doubts and beliefs as to the progress of his music. He never hesitated to tell, for example, when he was composing from the urge to compose and when he was forcing himself to do it; when he was writing "to order," and when he was not.

Usually the opinion of the composer has coincided with that of posterity. The Fifth Symphony is probably the most notable exception. Of the Fourth Symphony and the Sixth he was always proud. The *Manfred* Symphony he "hated," and considered destroying all but the opening movement. The two of his operas which he always de-

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fended have proved to be the principal survivors — *Eugene Onegin* and *Pique Dame*. The former he staunchly believed in, despite its early failures. But the "1812" Overture was an occasional piece for which he always felt it necessary to apologize, and his Ballet *Nutcracker* never had a warm word from its composer. He always looked upon it as an uncongenial subject, an annoying commission.

As for the Fifth Symphony, Tchaikovsky seems to have been skeptical about it from the start. "To speak frankly," he wrote to Modeste in May, "I feel as yet no impulse for creative work. What does this mean? Have I written myself out?*" No ideas, no inclination! Still I am hoping to collect, little by little, material for a symphony." To Mme. von Meck, a month later — "Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to have come. However, we shall see." In August, with the symphony "half orchestrated," the listless mood still prevailed: "When I am old and past composing, I shall spend the whole of my time in growing flowers. My age — although I am not very old [he was forty-eight] — begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do."† Three weeks later he reports briefly that he has "finished the Symphony."

The first performances, which he conducted in St. Petersburg on

* Apparently Tchaikovsky had not forgotten the remark to this effect made by a critic in Moscow six years earlier, about his violin concerto. The composer must have been unpleasantly aware that since that time he had written no work in a large form, which had had more than a "*succès d'estime*." The operas *Mazeppa* and *The Enchantress* had fallen far short of his expectations. In the program symphony, "Manfred," he had never fully believed. Of the orchestral suites, only the third had had a pronounced success.

† Tchaikovsky's remarks in his last years about the coming of old age were a fear that his creative powers would fail. His doubts about the Fifth Symphony were connected with this fear.

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November 17 and 24, 1888, were a popular success, but Tchaikovsky wrote to his patroness that he considered his Symphony "a failure." He still found in it "something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes." He did not accept their applause as proof of enthusiasm; they were only being polite. "Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night I looked through *our* Symphony [the Fourth]. What a difference! How immeasurably superior it is! It is very, very sad!" But the musicians plainly liked his Fifth Symphony, both in St. Petersburg and Prague. When its success in Hamburg was outstanding, he wrote to Davidov: "The Fifth Symphony was magnificently played, and I like it far better now, after having held a bad opinion of it for some time." This was written on the crest of its immediate success. Later, his misgivings returned.

The fact that Germany became a field for conquest by the Fifth Symphony must have had a great deal to do with Tchaikovsky's change of heart about the piece. Central Europe had been slow to awake to his existence and then had been reluctant to accept him as a composer of true importance. As a visitor, he had been befriended by individual musicians. Von Bülow had taken up his cause with characteristic zeal. Bilse had conducted his *Francesca da Rimini* in Berlin, and, fighting against a general disapproval, had repeated the work. "These ear-splitting effects," wrote a critic, "seem to us too much even for hell itself." The conservative ones had been offended by the "excesses" of Tchaikovsky and what seemed to them his violation of all the classical proprieties. Year by year this disapproval was worn down. To their surprise, they found his Trio and Second Quartet to be reasonable and listenable music. Audiences were impressed by the Fourth Symphony, and when the Piano Concerto began to make its way, the critics who had condemned it outright were compelled to revise their first impressions.

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8	Boston	(Tues. A)
11-12	Boston	(Fri.-Sat. II)
15	Rochester	
16	Toronto	
17	Ann Arbor	
18	Detroit	
19	Lexington	
20	Bloomington	
21	Cincinnati	
25-26	Boston	(Fri.-Sat. III)
29	Boston	(Tues. B)
31	Boston	(Rehearsal I)

NOVEMBER

1-2	Boston	(Fri.-Sat. IV)
3	Boston	(Sun. a)
5	Providence	(I)
8-9	Boston	(Fri.-Sat. V)
11	Northampton	
12	New Haven	(I)
13	New York	(Wed. I)
14	Newark	
15	Brooklyn	(I)
16	New York	(Sat. I)
19	Boston	(Tues. C)
20	Cambridge	(Kresge Aud. M.I.T.)
22-23	Boston	(Fri.-Sat. VI)
26	Cambridge	(I)
29-30	Boston	(Fri.-Sat. VII)

DECEMBER

1	Boston	(Sun. b)
3	Providence	(II)
5	Boston	(Rehearsal II)
6-7	Boston	(Fri.-Sat. VIII)
10	Boston	(Tues. D)
11	New York	(Wed. II)
12	Washington	(I)
13	Brooklyn	(II)
14	New York	(Sat. II)
17	Cambridge	(II)
20-21	Boston	(Fri.-Sat. IX)
27-28	Boston	(Fri.-Sat. X)

JANUARY

3-4	Boston	(Fri.-Sat. XI)
5	Boston	(Sun. c)
7	Boston	(Tues. E)
8	Boston	(Rehearsal III)
10-11	Boston	(Fri.-Sat. XII)
14	Hartford	
15	New York	(Wed. III)
16	Storrs	

17	Brooklyn	(III)
18	New York	(Sat. III)
21	Providence	(III)
24-25	Boston	(Fri.-Sat. XIII)
28	Boston	(Tues. F)
29	Boston	(Rehearsal IV)
31-		

FEBRUARY

1	Boston	
2	Boston	(Sun. d)
4	Cambridge	(III)
7-8	Boston	(Fri.-Sat. XV)
10	Bridgeport	
11	New Haven	(II)
12	New York	(Wed. IV)
13	Washington	(II)
14	Brooklyn	(IV)
15	New York	(Sat. IV)
18	Cambridge	(IV)
21-22	Boston	(Fri.-Sat. XVI)
23	Boston	(Sun. e)
25	Providence	(IV)
27	Boston	(Rehearsal V)
28-		

MARCH

1	Boston	
4	Boston	(Tues. G)
7-8	Boston	(Fri.-Sat. XVIII)
9	Boston	(Pension Fund Concert, Aft. and Eve.)

10	Worcester	
11	Providence	(V)
14-15	Boston	(Fri.-Sat. XIX)
17	Springfield	
18	New London	
19	New York	(Wed. V)
20	Philadelphia	
21	Brooklyn	(V)
22	New York	(Sat. V)
25	Cambridge	(V)
27	Boston	(Rehearsal VI)
28-29	Boston	(Fri.-Sat. XX)
30	Boston	(Sun. f)

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18-19	Boston	(Fri.-Sat. XXIII)
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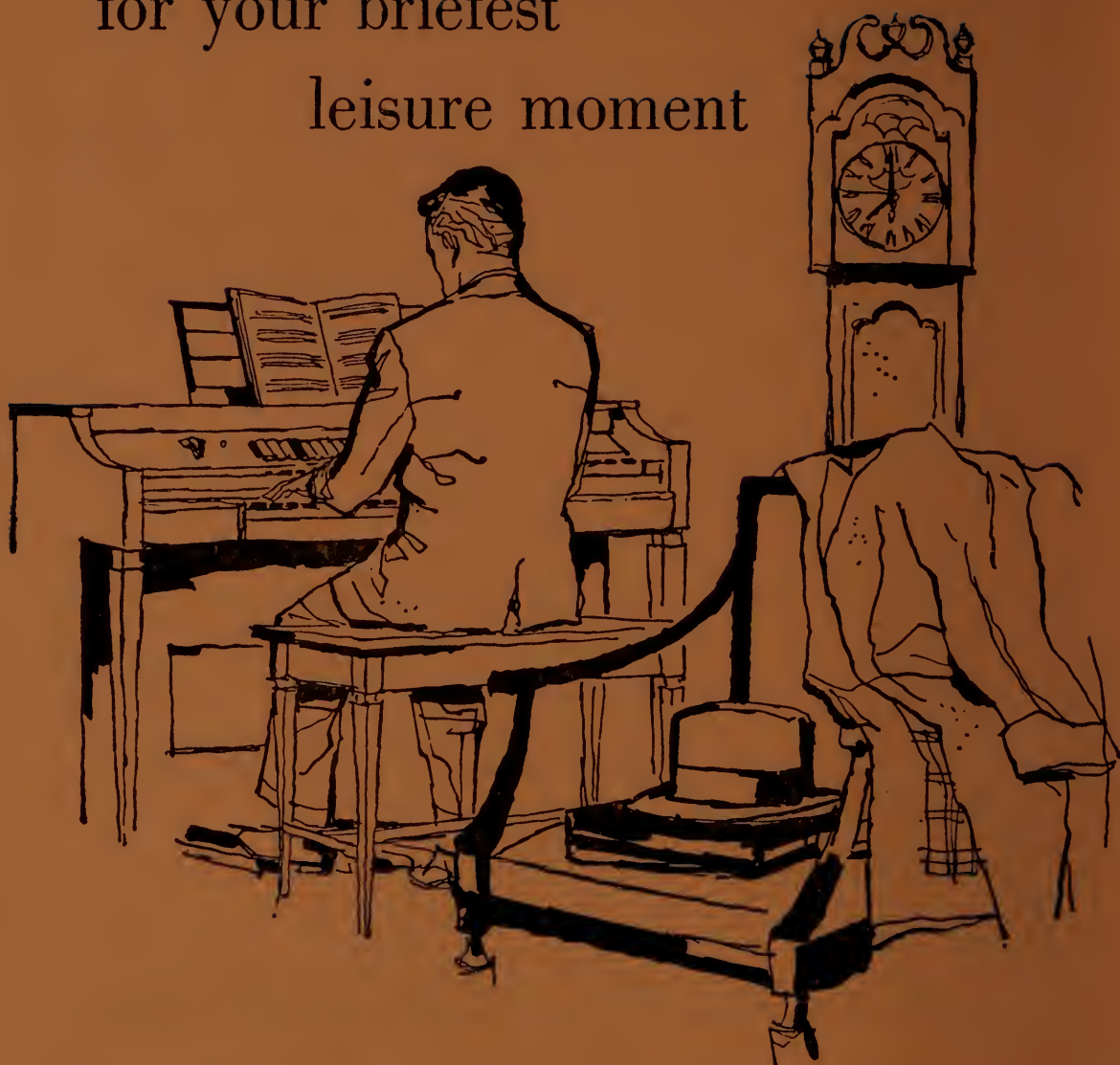
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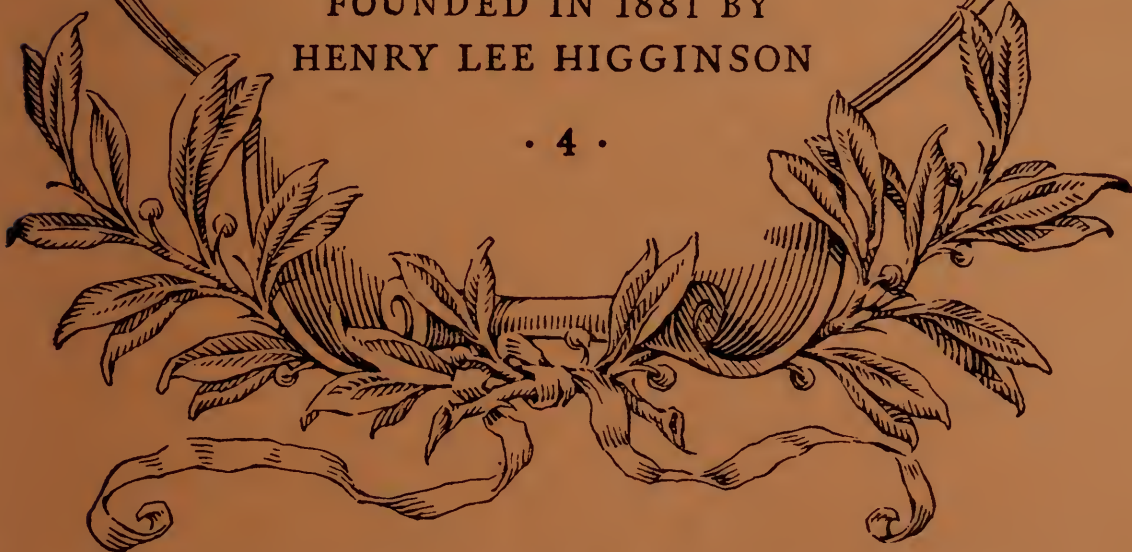
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with historical and descriptive notes by

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CHERUBINI. Symphony in D major

- I. Largo; Allegro
- II. Larghetto cantabile
- III. Minuetto: Allegro non tanto
- IV. Finale: Allegro

STRAVINSKY. Suite from the Ballet, "L'Oiseau de Feu"

- Introduction: Kastchei's Enchanted Garden and Dance of the Fire Bird
The Princesses play with Golden Apples
Dance of the Princesses
Infernal Dance of all the Subjects of Kastchei
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Finale

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SIBELIUS. Symphony No. 2, in D major, *Op.* 43

- I. Allegretto
 - II. Tempo andante ma rubato
 - III. Vivacissimo; Lento e suave
 - IV. Finale: Allegro moderato
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	Symphony No. 2 (with Tragic Overture)	LM-1959
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	Symphony No. 8 ("Unfinished") (with Beethoven, Symphony No. 5)	LM-1923
TCHAIKOVSKY	Symphony No. 4	LM-1953

THOMAS SCHIPPERS

Thomas Schippers who has conducted the Orchestra for the first time in Boston, is now twenty-eight and is a native of Michigan. He has conducted many opera performances in New York City with the Lemonade Opera Company and later with the New York City

Opera. He has conducted the principal operas by Menotti—most recently the production of the *Saint of Bleecker Street*. He conducted the performance of *The Tales of Hoffmann* by the Metropolitan Opera Company in Boston last spring.

SYMPHONY IN D MAJOR

By LUIGI CHERUBINI

Born in Florence, September 14, 1760; died in Paris, March 15, 1842

Cherubini composed this Symphony in 1815 for the London Philharmonic Society, by which it was performed under his direction on May 1 of that year. Long disregarded, it was revived by Arturo Toscanini in Paris in November, 1935, and introduced to this country by Toscanini at a concert of the New York Philharmonic-Symphony Society January 23, 1936.

The Symphony is scored for flutes, oboes, clarinets, bassoons, horns, and trumpets, in pairs, timpani and strings.

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CHERUBINI, who felt called upon to write a symphony only once in his life, obliged the London Philharmonic Society in his fifty-fifth year. He had visited London as a young man of twenty-four in 1784, when he provided four operas in the Italian style for the King's Theatre, lingering until 1786 and serving for one year as "Composer to Majesty." From there he had gone to Paris, where he was to live for his remaining fifty-six years, becoming as French as the numerous operas which he wrote and which made him famous. Since he was only four years younger than Mozart and since he lived to witness, although not to partake in, the full blossoming of the Romantics, his life could be said to have spanned the musical ways of two centuries. When Cherubini returned to England in 1815, he had become a celebrated composer whose overtures often graced the concerts of the Philharmonic Society. Ludwig van Beethoven was asked in that season for three overtures (*King Stephen*, *The Ruins of Athens*, and the Overture in C (*Op. 115*)) for which he was paid 200 pounds. Cherubini was paid a like sum for an Overture, a Trio, *Et incarnatus est*, and a Symphony. The first two were performed in the concerts of April 3rd and the Symphony opened the second part of the program on May 1st.

. . .

His Symphony opens with an introduction of twenty-two bars. The allegro proper brings in with a flourish a brightly melodious theme. The second theme with elegant trills furnishes a germ for much rhythmic play in the full development. The slow movement is extensive and placid, save for a quasi-stormy middle section and close. The delicate alternation of woodwind passages graces the later development and the woodwinds add further charm to the minuet. Its trio prompts

C						2
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						H
						A
E						Y
L						E
I						R
S						S
E						T


the query as to whether Cherubini could have heard Beethoven's Eighth Symphony with its metronomic allegretto scherzando, which had been first performed in 1812.* In the finale the expert contrapuntist shows his skill in a smooth fugato. This movement, and indeed the whole Symphony, is cleanly and delicately scored and here attains the expected culminating brilliance.

When Toscanini revived this Symphony, which he first conducted in Paris in 1935, he compared the score with the composer's later version as a string quartet in C, and accordingly changed the third movement from a minuet in moderate tempo to a "scherzo — allegro molto." In the present performances, Mr. Schippers is maintaining the tempo originally indicated and published in the edition of Ricordi.

• •

Cherubini's full name was far more Italian than his music — Maria Luigi Carlo Salvatore Cherubini. He grew up in Florence, composed a considerable amount of church music before he was seventeen, and then spent four years in Venice with Giuseppe Sarti, laying the founda-

* It is hard to believe on listening to this Symphony that the composer could not have known the music of Schubert, who was an obscure young man of eighteen in Vienna at the time.




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tion of his counterpoint. In 1780 there began his succession of operas which through his life would reach the number of thirty. After four years in London, he made Paris in 1788 what was to be his permanent home. Under the protection of Queen Marie Antoinette, he became the Director of the "*Bouffons*," the *Théâtre de Monsieur* in the Tuileries, producing operas by Paisiello, Cimarosa, and Anfossi, besides his own. After the Revolution, when the *Conservatoire* was founded, he was appointed one of three *Inspecteurs des Études*, a subordinate post which was looked upon as a demotion on the part of Napoleon and an evidence of his dislike. Napoleon preferred the music of Paisiello, which he is said to have found more "soothing." A coolness persisted between the composer and the monarch.

Cherubini visited Vienna in 1805, became acquainted with Beethoven and Haydn, heard the first performance of *Fidelio* and a second, and supervised the production of his own *Wasserträger* and *Faniska*. He won the admiration of Vienna and its composers — both the greater and the lesser ones. On his return to France he composed operas less frequently (the last was *Ali Baba* in 1823), but a large number of Masses.

Under Louis XVIII he received at last honors and rewards long withheld. He was appointed in 1816 Composer and Superintendent of the King's Chapel with a salary of 3,000 francs, a position resulting in the church music of his last years. In 1822 he became the Director of the *Conservatoire*, re-establishing that institution which had fallen into decay, and settled into a respected but conservative and rigidly punctilious educator.

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SUITE FROM THE DANCED STORY, "THE FIRE-BIRD"

By IGOR FEDOROVITCH STRAVINSKY

Born in Oranienbaum, near St. Petersburg, on June 17, 1882

In the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score is dated May 18, 1910. It bears a dedication to Andrey Rimsky-Korsakoff (the son of the composer). The scenario was the work of Fokine.

The first performance of *L'Oiseau de Feu*, a "Conte dansé" in two scenes, was at the Paris Opéra on June 25, 1910. The Fire-Bird was Tamara Karsavina; The Beautiful Tsarevna, Mme. Fokina; Ivan Tsarevitch, Fokine; Kastchei, Boulgakov. Gabriel Pierné conducted. The stage settings were by Golovine and Bakst.

In the present performance Mr. Schippers will use the revision made by the composer in 1919, which has a more modest orchestration. It was this form of the suite which Stravinsky, as guest conductor, included upon his program here, March 15, 1935. This orchestration was used by André Kostelanetz as guest conductor, March 24, 1944. The orchestration of the version here performed calls for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, tambourine, xylophone, pianoforte, harp, and strings.

FOKINE's scenario may thus be described: After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming

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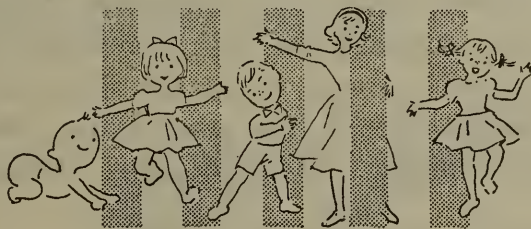
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golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Kastcheï, who turns de-coyed travelers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Kastcheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Kastcheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Kastcheï and his retinue to dance until they drop exhausted. The secret of Kastcheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kastcheï and his crew sway with it. At last the egg is dashed to the ground; Kastcheï dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beautiful princess.

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Diaghilev and Nijinsky, in the days of their early fame, before breaking with the Imperial Ballet School, had the habit of wandering about St. Petersburg on free evenings, in search of ballet material.

"One evening they went to a concert given by members of the composition class at the Conservatory of Music. On the program was the first hearing of a short symphonic poem called '*Feu d'artifice*.' Its author was a young man of twenty-six, the son of a celebrated singer at the Imperial Theatre — Feodor Stravinsky. After the performance Diaghilev called on the young Igor, whose father he had known and admired, and, to Stravinsky's utter amazement, commissioned him to write a ballet expressly for his company.

"For a long time Fokine had had the idea of a distinctly Russian story for dancing, founded on native legends. Fokine told the story of the Fire-Bird to Benois, over innumerable glasses of tea, and with every glass he added another embellishment, and every time he repeated the tale he put in another incident. Benois was enthusiastic, and they went so far as to tell Diaghilev and asked who would be a good one to compose the music. Liadov's name was mentioned. 'What,' cried Fokine, 'and wait ten years!' Nevertheless, the commission was awarded to Liadov and three months passed. Then Benois met him on the street and asked him how the ballet was progressing. 'Marvellously,' said Liadov. 'I've already bought my ruled paper.' Benois' face fell, and

* "Nijinsky," Romola Nijinsky (Simon and Schuster, 1934).

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the musician, like a character out of Dostoievsky, added: 'You know I want to do it. But I'm so lazy, I can't promise.'

"Diaghilev thought at once of Igor Stravinsky, and the conferences between him, Benois, and Fokine commenced.

"Fokine heard Stravinsky's *Feu d'artifice* and saw flames in the music. The musicians made all manner of fun of what they considered his 'unnecessary' orchestration, and he was touched by, and grateful for, Fokine's congratulations. They worked very closely together, phrase by phrase. Stravinsky brought him a beautiful cantilena on the entrance of the Tsarevitch into the garden of the girls with the golden apples. But Fokine disapproved. 'No, no,' he said. 'You bring him in like a tenor. Break the phrase where he merely shows his head on his first intrusion. Then make the curious swish of the garden's magic noises return. And then, when he shows his head again, bring in the full swing of the melody.'

"Stravinsky threw himself whole-heartedly into the composition, and he had little enough time in which to complete it. He was extremely eager, but, in spite of the awe he had for Diaghilev and the respect held for his elders like Benois and Bakst, he treated them all

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as his equals. He was already very decided and wilful in his opinions, and in many ways a difficult character. He not only wished his authority acknowledged in his own field of music, but he wanted similar prestige in all the domains of art. Stravinsky had an extremely strong personality, self-conscious and sure of his own worth. But Diaghilev was a wizard, and knew how to subdue this young man without his ever noticing it, and Stravinsky became one of his most ardent followers and defenders. He was extremely ambitious, and naturally understood the tremendous aid it would mean to him to be associated with Sergei Pavlovitch's artistic group.

"Vaslav and Igor soon became friends. He had a limitless admiration for Stravinsky's gifts, and his boldness, his direct innovation of new harmonies, his courageous use of dissonance, found an echo in Vaslav's mind."

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 43

By JEAN SIBELIUS

Born December 8, 1865, in Tavastehus, Finland;
died September 20, 1957, in Jarvenpaa

Begun in Italy in the spring of 1901, the symphony was completed in Finland before the end of the year. It was first performed on March 8, 1902, at Helsinki under the composer's direction. The first performance in this country was by the Chicago Symphony Orchestra, Theodore Thomas, Conductor, January 2, 1904. Wilhelm Gericke introduced it at the Boston Symphony Concerts on March 11 of the same year. It was conducted many times by Serge Koussevitzky.

The Second Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani and strings. The score is dedicated to Axel Carpelan.

SIBELIUS begins his Second Symphony with a characteristic string figure, a sort of sighing pulsation, which mingles with the themes in the first pages and recurs at the end of the movement. One would look in vain for a "first" and "second" theme in the accepted manner. There is a six bar melody for the woodwinds, a theme given out by the bassoons. another of marked and significant accent for the violins,

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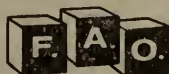
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and another, brief but passionate, for the violins. These themes are laid forth simply, one after the other, with no transitions or preparations. Yet the tale is continuous as if each suggested, quite naturally, the next. There follows the theme for the flutes which Cecil Gray refers to as what "would in ordinary parlance, no doubt, be called the 'first subject.'" It appears as nothing more than a high sustained C-sharp, followed by a sort of shake and a descending fifth. The phrase would be quite meaningless outside of its context, but Sibelius uses it with sure effect over the initial string figure to cap his moments of greatest tension, and finally increases it by twice its length to an eloquent period. The initial scraps of themes succeed each other, are combined, gather meaning with development. The whole discourse unfolds without break, coheres in its many parts, mounts with well-controlled graduation of climax. The fusion of many elements is beyond the deliberate analyst. It bespeaks a full heart, a magnificent fertility, an absorption which pervades all things and directs them to a single end.

The slow movement opens, as did the first, with a string figure which is an accompaniment and yet far more than an accompaniment. Various woodwinds carry the burden of melody, introduced and maintained in an impassioned minor, *lugubre*. Thematic snatches of melody follow each other in rich profusion. In the opening movement, Sibelius has made telling use of the time-honored contrast between the lyric and the incisive, proclamatory elements. In his *andante* this sharp opposition is notably increased. An oratorical, motto-like theme,

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launched by stormy, ascending scales, keeps drama astir. As the melodic themes recur, an undercurrent of the spinning, whirring figures in the strings, such as are to be found in almost any score of Sibelius, dramatizes lyricism itself.

The third movement pivots upon a swift 6-8 rhythm; it suggests Beethoven in its outward contour, but is more tumultuous than gay. A suspensive pause with pianissimo drum taps introduces the tender trio in which the oboe sings a soft melody which is echoed by its neighbors and subsides in a pianissimo from the solo 'cello. It is as peaceful and unruffled in this symphony of violent contrasts as its surroundings are stormy. The *vivacissimo* and trio are repeated — with a difference.

There creeps into the trio, at first hardly perceptibly, the solemn chant of the finale, as yet but softly intoned, and adroitly, without any sense of hopping over an awkward stile, the master leads his hearers straight into the finale, which is at once in full course. There are two principal themes, the first making itself known as an elementary succession of half notes, the second a longer breathed, incendiary melody with an accompanying scale figure adding fuel to its flame. The structure of the movement is traditional, with two themes alternating, interlarded with episodic matter; the simple scheme serves its contriver in building with great skill a long and gradual ascent to a climax in full splendor. Rising sequences, mounting sonorities, contribute to the impressiveness of the final conflagration.

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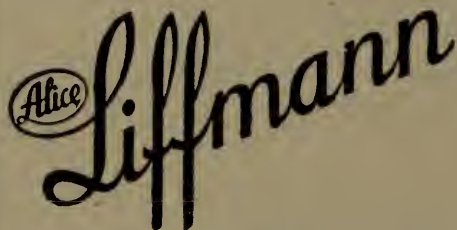
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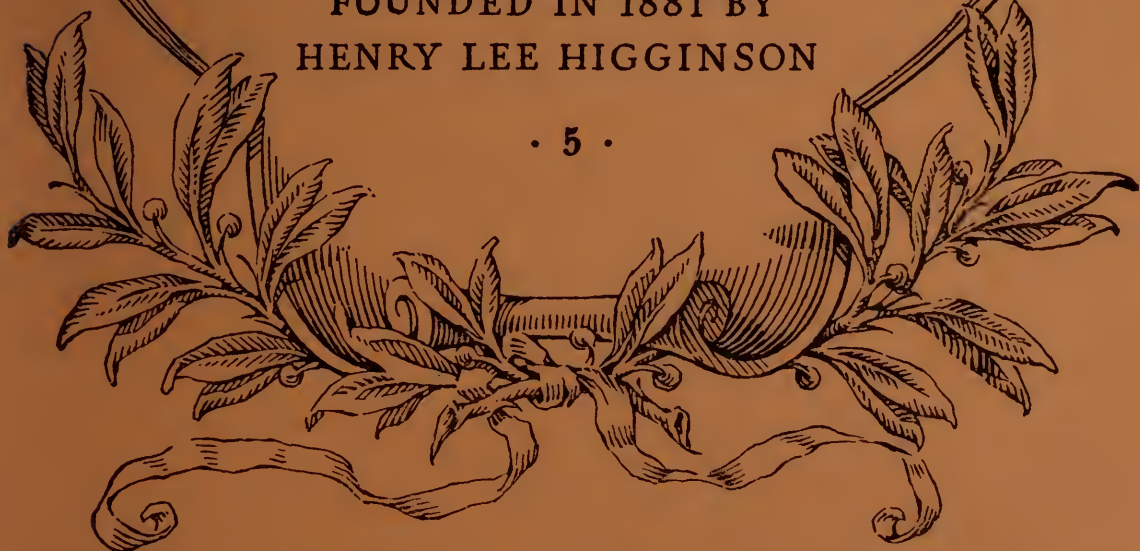
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SUITE FOR ORCHESTRA (FROM THE WATER MUSIC)

By GEORGE FRIDERIC HANDEL

Born in Halle, February 23, 1685; died in London, April 14, 1759

Arranged by SIR HAMILTON HARTY*

Handel's Water Music was probably composed and performed in parts in 1715 and 1717. The original autograph has been lost. A suite from the music was published by John Walsh in 1720, and another version, differently arranged, in 1740. The full suite of 20 movements was published in the Samuel Arnold edition (1785-1797), and appeared in the complete works as edited by Chrysander.

Sir Hamilton Harty, arranging a suite of six movements in 1918, and then performing it at the Hallé Concerts, has scored it for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings (published in 1922). The Suite was introduced at these concerts December 22, 1949, and repeated April 17, 1953. Suites from the Water Music, derived from Chrysander, have been performed by this Orchestra December 11, 1885, October 21, 1887, December 21, 1900, and March 18, 1927.

IN Handel's time, parties on the Thames were a favorite recreation of Londoners in the summer season. R. A. Streatfeild has described the custom in his Life of Handel (1909): "The River Thames was

* Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941.

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then, far more than now, one of the main highways of London. It was still Spenser's 'silver Thames,' and on a summer's day it must have presented a picture of life and gaiety very different from its present melancholy and deserted aspect. It was peopled by an immense fleet of boats devoted solely to passenger traffic, which were signalled by passing wayfarers from numerous piers between Blackfriars and Putney, just as one now signals a hansom or taxicab. Besides the humble boats that plied for hire, there were plenty of private barges fitted up with no little luxury and manned by liveried servants. The manners and customs of the boatmen were peculiar, and their wit-combats, carried on in the rich and expressive vernacular of Billingsgate, were already proverbial . . . George I liked the River. When the Court was at Whitehall water parties to Richmond or Hampton Court were of frequent occurrence, and as often as not the royal barge was accompanied by an attendant boat laden with musicians."

Handel, serving as *Kapellmeister* to Georg Ludwig, Elector of Hanover, obtained leave of absence to visit England in 1712. He not only overstayed his leave, but came under the open patronage of the reigning Queen Anne, between whom and Georg there was no love lost. Handel, while thus still bound to the House of Hanover, composed his *Ode to Queen Anne*, and his *Te Deum* and *Jubilate* for the hated Peace of Utrecht. When the Queen died in 1714, Georg was crowned George I of England and Handel's position became suddenly precarious. He was pointedly ignored by the new monarch and so deprived of his principal opportunities for social recognition and consequent income. But the continuing ostracism of the illustrious Handel would have been likewise a true deprivation to George himself, for he had brought with him from Germany a passion for music which was more enduring than his dislike of a dead queen. It was obviously a question

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of a propitious moment, and Handel had friends ready to do their tactful part when that moment should come. There are three legends circumstantially related at the time, each claiming the achievement of this act of grace. The Water Music is connected with two of them.

One of Handel's true friends was Francesco Geminiani, violinist and composer for the violin, two years younger than himself. Geminiani, so the story goes, was asked to play one of his concertos at Court, and replying, admitted a rubato in his style so incorrigible that no one could be trusted to accompany him and not be thrown off but Handel himself. Handel was accordingly asked, and accordingly reinstated.

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SYMPHONY NO. 3

By HENRY BARRAUD

Born in Bordeaux, April 23, 1900

This Symphony is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion, harp, piano, celesta, and strings.

HENRY BARRAUD's choral *Le Mystere des Saints Innocents* was performed by this Orchestra under the direction of Serge Koussevitzky as "Conductor Emeritus" on December 1-2, 1950, when the Chorus Pro Musica assisted. His ballet suite, *La Kermesse*, was introduced at the Berkshire Festival on August 3, 1956, under the direction of Eleazar de Carvalho. His *Te Deum* for Chorus and Orchestra was performed at the Boston concerts on April 26-27, 1957. The piece was written in memory of Serge Koussevitzky.

The brother of the composer, Jean Barraud, was Lieutenant in the Army of the French resistance, in charge of several regiments of the South West. He was arrested by the Gestapo July 28, 1944, and shot at the Camp of Souge on August 1.

Henry Barraud began his musical studies in Bordeaux with Fernand Vaubourgoin and lived there until 1926, when he went to Paris and completed his studies with Georges Caussade, Paul Dukas and Louis Aubert. Pierre Monteux introduced his first orchestral compositions — the *Finale of a Symphony* in 1932, and his *Poème* in 1933. He

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directed productions at the *Opéra Comique* and the *Comédie des Champs-Élysées* in 1937 and subsequently wrote musical articles in the *Journal* and the *Triton*. He entered the War as Lieutenant of infantry in August, 1939, was captured and escaped. In 1944 he was appointed the director of music in the *Radiodiffusion Française*.

Fred Goldbeck has provided the following description of the composer for the new Grove's Dictionary of Music and Musicians:

"Barraud's music is typically French and emphatically un-Parisian. A taste for gothicism and medievalism is noticeable in his vocal and dramatic works and revealed by his choice of texts and subjects: Villon, the Chaucerian *Farce de Maître Pathelin*, the Brueghel-like *La Kermesse*, a 'mystery' by Peguy (*Les Saints Innocents*) and the Opera *Numance* (after Cervantes). In his symphonic and chamber music, too, a sense of tragedy and grandeur stands out. Impressiveness of construction is given preference over charm of detail, and occasional asperities are part of Barraud's style. Modal writing and dissonance, and even twelve-note series are to be found, side by side, in different works of his. Technically an avowed eclectic, he takes the view that a composer's originality lies in the expressive content of his music, not in his harmonic or contrapuntal devices."

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CONCERTO FOR VIOLA AND ORCHESTRA

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

This Concerto, recently completed, was composed for the Boston Symphony Orchestra and is dedicated to Joseph de Pasquale. The instrumentation follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, triangle, snare drum, bass drum, cymbals, harp, and strings.

Mr. Piston has kindly written for this program his observations on the viola under the heading:

"VIOLA AND ORCHESTRA"

MUSICAL instruments in evolution reflect the ever changing tastes and preferences of players, composers, and listeners. During one's lifetime nearly all instruments show remarkable modifications in tone color, range, dexterity, dynamic power, and other details of technique and expression. These variations are brought about not only by mechanical alterations and improvements, but also by differences in the ideal of sound sought by the performer. The same instrument may sound different when played by a different person.

At the present time the violin and the 'cello appear to be in a fairly stable evolutionary state, whereas the viola seems reluctant to settle down to a well-defined standard measurement. Large and small violas

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may be observed in the same orchestra, and it is evident to the ear that the concept of a characteristic viola tone admits a wider variation than is the case with violin or 'cello tone.

The viola should not be thought of as a "tenor violin" or a higher pitched 'cello. It is a distinct and individual member of our modern family of stringed instruments, its beautifully peculiar sound being largely the result of physical circumstances governing its size and proportions. Were the viola as long as it ought to be for its pitch, relative to that of the violin or the 'cello, the left hand could not negotiate the fingerboard, and if it were of sufficient thickness it could not be held under the chin. As it is, very strong fingers are needed to play it, and the extended position of the left arm can be extremely tiring.

Compared with the violin, the viola has a warmer and richer tone in the low and middle registers, while its upper string is characterized by a certain sandy quality. The high notes are less shrill than those of the violin, less "hi-fi," although they are no less rich in upper partials. The viola has greater tone weight, but it cannot penetrate or soar, unless permitted to do so by carefully adjusted accompanying parts. The ranges of the two instruments are just about equal in extent, the viola being of course pitched a fifth lower.



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The Concerto is intended to set forth the resources of the viola in melodic expressivity and technical agility, throughout its range. It was not my intent, however, that the work should be merely a show piece, but rather that the purely musical ideas and their development in a formal design should remain predominant. The score is by no means a subservient accompaniment. The orchestra is a coöperating partner.

The two most important problems in this combination of viola solo with orchestra proved to be balance of sound and association of tone colors. These problems are not exactly peculiar to this combination, but they seemed here more pronounced and ever present. I was more than ever impressed with the necessity for the most intimate knowledge of every instrument. Likewise indispensable is the faculty of hearing mentally what one writes, and writing accurately what one hears mentally. The scoring had to be of a transparency to allow the solo voice to be heard in all registers at all times.

I venture to mention some of the instrumental combinations I found attractive and appropriate to the music: viola above oboe, then above flute; viola between oboe and horns, harp; viola high, over staccato brass; viola low, under high flute and harp; viola an octave above English horn; viola in middle register between flutes and bassoon, 'cellos; viola in figuration around oboe and bassoon octaves; viola high in fast spiccato, over harp, bass drum, cymbals, triangle; viola in canon with English horn; high viola with mirror in bass clarinet.

It is my belief that a creative artist cannot and should not resist the urge to reach into the unknown. There are some moments in my concerto the precise effect of which I am unable to predict with certainty, because of acoustical and psychological complications. At the present writing I have not heard the work played by the orchestra, but

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by the time these lines are read I shall know whether or not retouching is called for. We are told the electronic millennium will do away with all these uncertainties of art, and bless us with the security of accurate and predictable rigidity. Until then, composers will continue to grope for perfection.

The Concerto was written expressly for Joseph de Pasquale, and many of its musical thoughts may be said to have been inspired and motivated by his superb viola playing. Its composition was a stimulating and absorbing experience.

WALTER PISTON.

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JOSEPH DE PASQUALE

Joseph de Pasquale was born in Philadelphia, October 14, 1919. He studied with Louis Bailly at the Curtis Institute, graduating with honors. He has also studied with Max Aranoff and William Primrose. For the duration of the war he played in the Marine Band of Washington, D. C., subsequently joining the viola section of the American Broadcasting Company Orchestra in New

York. Mr. de Pasquale became first viola of the Boston Symphony Orchestra in 1947. He has been soloist in performances of Berlioz' *Harold in Italy*, Strauss' *Don Quixote*, Viola Concerto in B minor by Handel(?), the Concerto by William Walton, and (with Ruth Posselt) Mozart's Sinfonia Concertante.

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SUITE IN F MAJOR, *Op. 33*

By ALBERT CHARLES PAUL ROUSSEL

Born in Turcoing (Nord), France, on April 5, 1869;
died in Royan (near Bordeaux), France, August 23, 1937

Roussel composed this Suite in 1926 for the Boston Symphony Orchestra and dedicated his score to Serge Koussevitzky. The first sketches were made in March, and the score was completed August 26. The first performance took place at these concerts, January 21, 1927. There were further performances March 17, 1933, when Vladimir Golschmann conducted it as guest, January 21, 1944, March 11, 1949, and April 7 and 9, 1955.

The orchestration is as follows: 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, side-drum, bass drum, cymbals, tambourine, triangle, xylophone, tam-tam, celesta and strings.

THIS Suite followed the composer's tendency in the early twenties to relinquish his pursuit of pictorial subjects and to devote himself to the absolute style — what the French call "*de la musique pure*." His fondness for the classical form was also evident in his symphonies dating from the same period. The First Symphony, *Lè Poème de la Forêt*, *Op. 7* (1904-06), had been a descriptive piece in symphonic

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contour. The Second Symphony in B-flat minor, *Op. 23* (1919–20) marked, in the words of the composer, a new departure for him. “What I want to realize,” he explained later in the *Guide de Concert*, “is a music satisfying in itself, a music which seeks to eliminate all picturesque and descriptive elements. . . . I force myself always to put out of my mind the memory of objects and forms susceptible to interpretation in musical sounds. I wish to make only music.” The Third Symphony in G minor, *Op. 42* (1922), the Sinfonietta for Strings, *Op. 52* (1903–04), and the Fourth Symphony in A major, *Op. 53* (1930) all align Roussel with the then prevailing revival of eighteenth century form, while showing him more than ever an individual artist speaking in his own voice. These symphonies (except the first) have all been played by the Boston Symphony Orchestra.

The “terrific drive and force” of the prelude to the suite is pointed out by Norman Demuth in his Study of Roussel. “The whole movement,” he remarks, “scores remarkably well for military band (or ‘*Harmonie*’ — as the French call the medium), and the writer has vivid memories of it in this form played by the band of the Garde Républicaine at the 1937 Festival of the International Society for Contemporary Music.”

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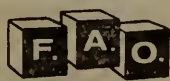
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"When a lady at a reception was disturbed at the number of chocolate cakes which Honegger accepted, this gentleman reassured her: 'Have no fear, in me all will be transformed at once into music.' Joking aside, it is possible to believe that the musical dreaming of the pantheist Roussel could be based upon images without necessarily depicting them. When his new orientation took him into a music free of descriptive or literary allusions, he could scarcely change his artist's nature even when he changed the exterior result. He could write without forswearing his past dalliance with impressionism: 'What does music express? The fundamental reality conceived by the composer.' And further: 'I stop no one from seeking in my music a picturesque or literary evocation. I always affirm that such an impression is independent of myself. Without wishing to demean depiction, I always forcefully free my mind from the memory of objects or forms susceptible of translation into musical effects. I wish to make music and nothing else.' . . .

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FRIENDS of the
BOSTON SYMPHONY ORCHESTRA
ANNUAL MEETING

The twenty-fourth annual meeting of the Friends will be held in Symphony Hall on Thursday, March 13, 1958 at four o'clock. Dr. Munch and the Orchestra will give a private rehearsal. This will be followed by the transaction of appropriate business. After the business meeting tea will be served. All Friends enrolled by March 10 are cordially invited to attend this meeting. We hope to see a large delegation of Providence Friends present.

The complete list of the Providence Friends of the Boston Symphony Orchestra will be printed in the BULLETIN of the opening concert in Providence next season.

The Providence Committee:

HENRY A. LAUGHLIN
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LIST OF WORKS

Performed in the Providence Series

DURING THE SEASON, 1957-1958

- BARRAUD.....Symphony No. 3
V March 11
- BRAHMS.....Symphony No. 4, in E minor, *Op.* 98
I November 5
Academic Festival Overture, *Op.* 80
III January 21
- CHERUBINI.....Symphony in D major
IV February 25
- DVOŘÁK.....Concerto for Violin and Orchestra, in A minor, *Op.* 53
Soloist: RUTH POSSELT
III January 21
- HANDEL.....Concerto Grosso for String Orchestra, No. 12, *Op.* 6
I November 5
Suite for Orchestra (From the "Water Music")
Arranged by Sir Hamilton Harty
V March 11
- HAYDN.....Symphony No. 101 in D major ("The Clock")
II December 3
- MENDELSSOHN..Symphony No. 5, in D minor, "Reformation," *Op.* 107
II December 3
- PISTON.....Concerto for Viola and Orchestra
Soloist: JOSEPH DE PASQUALE
V March 11
- ROUSSEL.....Suite in F major, *Op.* 33
V March 11
- SIBELIUS.....Symphony No. 2, in D major, *Op.* 43
IV February 25
- STRAVINSKY.....Suite from the Ballet, "L'Oiseau de Feu"
IV February 25
- TCHAIKOVSKY.....Symphony No. 5, in E minor, *Op.* 64
III January 21
- VAUGHAN WILLIAMS.....Symphony No. 8, in D minor
I November 5
- WAGNER.....Prelude and Love-death from "Tristan und Isolde"
II December 3

RICHARD BURGIN conducted the concert of January 21

THOMAS SCHIPPERS conducted the concert of February 25

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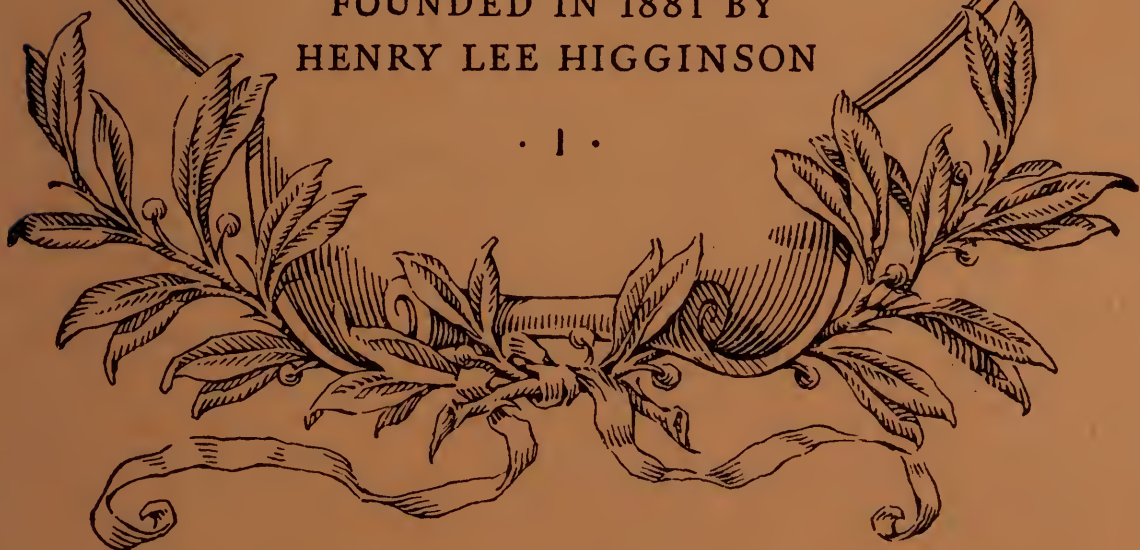
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CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

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MOZART	Clarinet Concerto; Clarinet Quintet (GOOD- MAN, Boston Symphony String Quartet)	LM-2073
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Munch Conducts Wagner

WAGNER	Overture and Bacchanale from "Tannhäuser" Magic Fire Music from "Die Walküre" Siegfried's Rhine Journey from "Götterdäm- merung"	LM-2119
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ELGAR	Introduction and Allegro	
BARBER	Adagio for Strings	LM-2105
<i>The Sea</i>		
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DEBUSSY	"Prelude to the Afternoon of a Faun"	
RAVEL	"Bolero," "La Valse," "Rapsodie Espagnole"	LM-1984

TUESDAY EVENING, NOVEMBER 26, *at 8:30 o'clock*

Program

HAYDN.....Symphony No. 101 in D major ("The Clock")

- I. Adagio; Presto
- II. Andante
- III. Minuet: Allegretto
- IV. Finale: Vivace

WAGNER.....Prelude and Love-death from "Tristan und Isolde"

I N T E R M I S S I O N

BRAHMS.....Symphony No. 4, in E minor, *Op. 98*

- I. Allegro non troppo
- II. Andante moderato
- III. Allegro giocoso
- IV. Allegro energico e passionato

SYMPHONY IN D MAJOR, NO. 101 (THE "CLOCK")

By FRANZ JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

Begun in Vienna and completed in London for the second set of Salomon concerts, this Symphony was first performed at Hanover-Square on March 3, 1794. It opened the second part of the program.

The Symphony has appeared three times upon the programs of the Boston Symphony Orchestra in Boston: on April 5, 1895, when Emil Paur was conductor; on December 22, 1948, when Leonard Bernstein conducted; on November 13, 1954, when Ferenc Fricsay conducted.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. (The manuscript score does not call for clarinets. Whether they were later inserted by Haydn or another is not known.)

THE critic of the *Morning Chronicle* of London, reporting the first performance, was not reminded of a clock for the symphony had not yet been so labelled:

"As usual the most delicious part of the entertainment was a new grand Overture by Haydn; the inexhaustible, the wonderful, the sublime Haydn! The first two movements were encored; and the character that pervaded the whole composition was heartfelt joy. Every new Overture he writes, we fear, till it is heard, he can only repeat himself; and we are every time mistaken. Nothing can be more original than the subject of the first movement; and having found a happy subject no man knows like Haydn how to produce incessant variety, without once departing from it. The management of the accompaniments of the andante, though perfectly simple, was masterly; and we never heard of a more charming effect than was produced by the trio to the minuet. — It was Haydn; what can we, what need we say more?"

. . .

The introduction modulates from D minor to F major and settles in A major, a key which is to dominate (in two senses) the first movement. The principal subject begins on an ascending scale by the violins staccato (it is to be inverted in development). The second theme is not ushered in with a flourish, but insinuated as the dominant key creeps in. The development is long and principally occupied by this theme. The Andante (in G major) gives the symphony its tag name by a "tick-tocking" pizzicato accompaniment (staccato strings and bassoon). A middle section in G minor reaches the peak of intensity as the delicately persistent rhythm becomes incisive. In the return, the flute and oboe add new color to the accompaniment. The Minuet (Allegretto in D major) has a characteristic alternation of loud and soft phrases and a delightful trio with a subject for the solo



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MOZART Divertimento in D major (K. 136)

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"Russell Stanger conducted with youthful and sympathetic animation, an interpretation of quality, excellent in movement, rich in sonority."—Clarendon, *Le Figaro*, Paris

"The orchestra of the Société des Concerts du Conservatoire was conducted by Russell Stanger, who left a deep impression."—Suzanne Demarquez, *Musical Courier*

PHILADELPHIA: "His debut was nothing short of a tremendous success. Stanger revealed an amazing mastery of Hindemith's modern idiom in *Mathis der Maler*. His inspired reading far surpassed the *Malers* of most of the so-called 'veteran' conductors. In Ravel's *La Valse* he produced a wealth of stunning orchestral sounds."—J. Cartin McKinney, *Philadelphia Daily News*

RICHMOND: ". . . A dynamic young conductor . . . concert a rare delight."—Helen de Motte, *The Richmond News Leader*

PORTLAND, OREGON: "Monday night's Portland Symphony audience engaged at the end of the concert in what seemed almost a competition with the orchestral players to see which could applaud longer and harder for the young conductor, Russell Stanger."—Frederic Rothchild, *Oregon Journal*

BOSTON: "Russell Stanger is a conductor with a dynamic approach, and an exceedingly musical spirit."—Rudolph Elie, *The Boston Herald*

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flute staccato.* The theme of the Finale is at least as vivacious as any of Haydn's final rondo themes. It is much manipulated in development, going into a minor phase and a fugato before the close. Karl Geiringer remarks: "how solidly this finale is constructed may be gathered from the fact that the first three notes of the main subject are used all through the movement, giving the greatest amount of unity to the composition. The use of the 'germ cell' motives in Brahms' symphonies is not very different." He further notes that the construction of this movement and the Andante as well "are the combination of rondo and sonata form which Haydn liked so much in his last period of composition."

. .

The fact that Haydn, before he used the theme of the Minuet in his "Clock" Symphony, composed it for a mechanical clock in the year previous is an indication that he had this contrivance in his memory when he wrote his symphony. This symphony, with its parody on a ticking mechanism, may well have suggested to Beethoven the Allegretto scherzando of his Eighth Symphony eighteen years later. Music mechanically produced was a familiar phenomenon of long standing, even in Haydn's time, and the automatic music makers of Johann Nepomuk Maelzel, such as the "*Panharmonicon*" for which Beethoven originally intended his *Battle of Vittoria* Symphony, were the grand outcome of many years of experimentation with contrivances based on the principle which now survives only in the barrel organ. These *automata*, which seem more than a little ridiculous in the light of modern science, were taken quite seriously in their day, and if Haydn and Beethoven found something humorous in the mechanization of their art, they were also ready to profit by commissions for mechanical tunes.

* Considerable speculation has been caused by the persistence of the tonic chord of D in the accompaniment while the solo flute dwells upon E through the sixth bar. When the passage returns, the harmony changes to the expected dominant. Some have considered this an error. Tovey calls it a "practical joke," and "perhaps a bad one." In any case, the modern ear, accepting the ostinato bass, scarcely notices it.

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The inventors through many years had made extraordinary claims for their machines which could "duplicate the sounds of a full orchestra," present the figure of a shepherd "actually blowing upon a flute and fingering the stops," or artificial canary birds in cages. Willi Apel in his *Harvard Dictionary of Music* relates that Henry VIII on his death in 1547 left a "virginal that goethe with a whele without playing uppon." Queen Elizabeth sent "to the Sultan of Turkey in 1593 an instrument which included an organ, a carillon, 'trumpeters,' 'singing byrds,' etc., and which had the particular distinction of going into action automatically every six hours." All of these marvels were built upon the principle of the revolving cylinder or barrel, upon which were attached knobs which released at appropriate intervals notes played by air pipes, bells, or vibrating comb-like spikes such as are remembered in the music boxes of our grandparents. The oldest form of the cylindrical mechanism is found in the carillon as early as the 14th century.

In the time of Haydn and Mozart the *Flötenuhr*, or "flute-clock," came into vogue, wherein, as each hour was struck, a different tune came wheezing forth. Even before their time, Frederick the Great possessed musical clocks and engaged the brothers Bach (Karl Philipp Emanuel and Wilhelm Friedemann) to compose for them. Michael Haydn likewise composed pieces for a musical clock-maker in Salzburg. Mozart wrote two pieces (K. 594 in 1790, and K. 608 in 1791) "*für ein Orgelwerk in einen Uhr*," or "for an organ mechanism in a clock." The latter was not a mere tune for a toy, but a serious and beautiful composition ending in a fugue. He also wrote an Andante "*für eine Walze in eine kleine Orgel*" ("for a small barrel organ") in 1791 (K. 616). This and K. 608 were written for Count Deym-Müller, who later ordered and received music from Beethoven for a similar purpose. Haydn's interest in musical clocks grew from his

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friendship with Pater Primitivus Niemecz. Niemecz was librarian to Prince Esterházy at Eisenstadt and played 'cello in Haydn's orchestra. His ultimate achievement was a mechanical organ with no less than 112 pipes which was displayed in Vienna and then proved its ability to perform the entire *Magic Flute* Overture of Mozart. It was superseded by the "Mechanical Orchestra," an invention of Johann Strasser in 1802. This wonder of the age played Haydn's "Military" Symphony.

But earlier and more modest mechanisms of Niemecz brought from Haydn his direct contributions to this particular field of musical endeavor. "Niemecz built three clocks," so Karl Geiringer tells us (in his book on Haydn), "equipped with tiny mechanical organs, the first in 1772, the other two in 1792 and 1793. In these he used only music composed by his friend and teacher, Joseph Haydn. Haydn gave the organ of 1772 to the wife of his friend, the Austrian court conductor, Florian Gassmann, at the christening of their daughter Anna. The gift was received with the greatest enthusiasm and the family still treasures the little instrument which has a weak but light, gay, and very clear tone. Ernst Fritz Schmid, who edited these compositions for the first time, has compiled thirty-two pieces, partly from autographs of Haydn and old manuscripts and partly from notes written down while the tunes were played by the instruments. By making slight alterations he has adapted them for the piano. They are short and unpretentious though very charming pieces.

"Haydn's Compositions for musical clocks are related to his works for the piano. Of the three musical clocks mentioned, two were constructed during Haydn's last period of composition. The clock of 1792 was built for Prince Liechtenstein. This tiny instrument with its sweet, weak tone plays twelve pieces, one every hour. Twelve numbers also form the repertory of the clock of 1793 which Haydn gave to Prince Esterházy before leaving on his second trip to England. Of the twenty-four numbers performed by the two instruments, ten (Nos. 2, 6, 8, 11, and 19-24 of Schmid's edition) were already played by the clock of 1772. This proves the early date of their composition. The remaining fourteen numbers belong partly to the eighties and partly

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to the nineties. No. 4 is an altered version of Haydn's song "*Warnung an ein Mädchen*" and No. 5 shows a certain relationship to the trio of the minuet from *Symphony* No. 85, *La Reine*. No. 25, a march in D major, is also in the repertory of a musical clock constructed in the beginning of the nineteenth century. This instrument plays it together with a grenadier march by Beethoven, a fact responsible for the erroneous attribution of the D major march to the younger composer. No. 28 is a simplified version of the finale of the string quartet, Op. 71, No. 1 (composed in 1793). No. 29 is a minuet which was used in the following year in symphony No. 101 ("The Clock") and No. 30 is a sort of piano arrangement of the *perpetuum mobile* from the quartet, Op. 64, No. 5 (published in 1790). Two pieces (Nos. 31 and 32) are preserved in Haydn's original manuscripts, but no clock has yet been found which plays them. No. 32 is a sketch for the finale of symphony No. 99 of 1793-94."

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PRELUDE AND "LOVE-DEATH" FROM "TRISTAN AND ISOLDE"

By RICHARD WAGNER

Born at Leipzig on May 22, 1813; died at Venice on February 13, 1883

Wagner wrote the poem of *Tristan und Isolde* in Zürich in the summer of 1857. He began to compose the music just before the end of the year, completed the second act in Venice in March, 1859, and the third act in Lucerne in August, 1859. The first performance was at the *Hoftheater* in Munich, June 10, 1865. The first performance in America took place at the Metropolitan Opera House in New York, December 1, 1886; the first Boston performance, at the Boston Theatre, April 1, 1895.

The Prelude was performed in concert shortly before the opera itself: at Prague, March 12, 1859, Bülow conducting, and in Leipzig, June 1, 1859. Wagner himself conducted the Prelude and "*Liebestod*" several times in concert, having arranged the latter for performance without voice.

The score requires 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 2 trombones and tuba, harp, and strings.

WAGNER's subjects usually lay long in his mind before he was ready to work out his text. And he usually visualized the opera in hand as a simpler and more expeditious task than it turned out to be. He first thought of *Siegfried* as "light-hearted" and popular, as suitable for the small theater in Weimar, for which its successor, *Die Götterdämmerung*, was plainly impossible. But *Siegfried* as it developed grew into a very considerable part of a very formidable scheme, quite beyond the scope of any theater then existing. When *Siegfried* was something more than half completed, its creator turned to *Tristan und Isolde* for a piece marketable, assimilable, and performable. It is true that *Tristan* was composed in less than two years. But the fateful tale of the lovers carried their creator far beyond his expressed musical

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intentions. *Tristan und Isolde* waited six years for performance. During two of them Wagner was still an exile and barred from the personal supervision which would have been indispensable for any production. After a partial pardon he negotiated with Carlsbad, without result, and made protracted and intensive efforts to prepare a production at the Vienna Opera, which collapsed for want of a tenor who could meet the exactions of the third act. When Wagner heard Ludwig Schnorr von Carolsfeld that problem was solved and the opera accordingly produced in Munich six years after its completion.

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SYMPHONY NO. 4 IN E MINOR, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and the honor went to the Symphony Society of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, triangle and strings.

WHEN Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. "'God forbid,' said Brahms, according to Kalbeck's account in his biography, 'I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear them, I'll play them for you.' I went to open the piano. 'No,' he protested, 'let it alone. It is not so simple as all that. We must get hold of *Nazi*.' He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening — a musical

gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms' movements, I waited for one of those present to break out with at least a *Bravo*. I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, '*Na, denn mann weiter!*' — the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, 'The whole movement gave me the impression of two people pummelling each other in a frightful argument.' Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the Scherzo "unkempt and heavily humorous," and the finale a splendid set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken aback by this reception of his score. " 'Naturally I noticed yesterday that the symphony didn't please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?' 'I don't know what Hanslick and Billroth may think of it,' I answered, 'for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put

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three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.' " Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale. It was plain that he was in serious doubt as to whether the symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the symphony and even to give the "nasty scherzo" a presentable face.

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The symphony was praised — with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking



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CHARLES MUNCH, *Music Director*

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4-5	Boston	(Fri.-Sat. I)
8	Boston	(Tues. A)
11-12	Boston	(Fri.-Sat. II)
15	Rochester	
16	Toronto	
17	Ann Arbor	
18	Detroit	
19	Lexington	
20	Bloomington	
21	Cincinnati	
25-26	Boston	(Fri.-Sat. III)
29	Boston	(Tues. B)
31	Boston	(Rehearsal I)

NOVEMBER

1-2	Boston	(Fri.-Sat. IV)
3	Boston	(Sun. a)
5	Providence	(I)
8-9	Boston	(Fri.-Sat. V)
11	Northampton	
12	New Haven	(I)
13	New York	(Wed. I)
14	Newark	
15	Brooklyn	(I)
16	New York	(Sat. I)
19	Boston	(Tues. C)
20	Cambridge	(Kresge Aud. M.I.T.)
22-23	Boston	(Fri.-Sat. VI)
26	Cambridge	(I)
29-30	Boston	(Fri.-Sat. VII)

DECEMBER

1	Boston	(Sun. b)
3	Providence	(II)
5	Boston	(Rehearsal II)
6-7	Boston	(Fri.-Sat. VIII)
10	Boston	(Tues. D)
11	New York	(Wed. II)
12	Washington	(I)
13	Brooklyn	(II)
14	New York	(Sat. II)
17	Cambridge	(II)
20-21	Boston	(Fri.-Sat. IX)
27-28	Boston	(Fri.-Sat. X)

JANUARY

3-4	Boston	(Fri.-Sat. XI)
5	Boston	(Sun. c)
7	Boston	(Tues. E)
8	Boston	(Rehearsal III)
10-11	Boston	(Fri.-Sat. XII)
14	Hartford	
15	New York	(Wed. III)
16	Storrs	

17	Brooklyn	(III)
18	New York	(Sat. III)
21	Providence	(III)
24-25	Boston	(Fri.-Sat. XIII)
28	Boston	(Tues. F)
29	Boston	(Rehearsal IV)
31-		

FEBRUARY

1	Boston	}	(Fri.-Sat. XIV)
2	Boston		(Sun. d)
4	Cambridge		(III)
7-8	Boston		(Fri.-Sat. XV)
10	Bridgeport		
11	New Haven		(II)
12	New York		(Wed. IV)
13	Washington		(II)
14	Brooklyn		(IV)
15	New York		(Sat. IV)
18	Cambridge		(IV)
21-22	Boston		(Fri.-Sat. XVI)
23	Boston		(Sun. e)
25	Providence		(IV)
27	Boston		(Rehearsal V)
28-			

MARCH

1	Boston	}	(Fri.-Sat. XVII)
4	Boston		(Tues. G)
7-8	Boston		(Fri.-Sat. XVIII)
9	Boston		(Pension Fund Concert, Aft. and Eve.)

10	Worcester		
11	Providence		(V)
14-15	Boston		(Fri.-Sat. XIX)
17	Springfield		
18	New London		
19	New York		(Wed. V)
20	Philadelphia		
21	Brooklyn		(V)
22	New York		(Sat. V)
25	Cambridge		(V)
27	Boston		(Rehearsal VI)
28-29	Boston		(Fri.-Sat. XX)
30	Boston		(Sun. f)

APRIL

1	Boston		(Tues. H)
3-5	Boston		(Thurs.-Sat. XXI)
8	Cambridge		(VI)
11-12	Boston		(Fri.-Sat. XXII)
18-19	Boston		(Fri.-Sat. XXIII)
22	Boston		(Tues. I)
24	Boston		(Rehearsal VII)
25-26	Boston		(Fri.-Sat. XXIV)

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

The remaining Tuesday evening concerts in this series will
be as follows:

December 17	CHARLES MUNCH, <i>Conductor</i>
February 4	CHARLES MUNCH, <i>Conductor</i> MARCEL MULE, <i>Saxophone</i>
February 18	CHARLES MUNCH, <i>Conductor</i>
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For dates see page opposite.

BALDWIN PIANO

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impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!). Even in Meiningen, where the composer conducted the Symphony with Bülow's orchestra, the reception was mixed. It took time and repetition to disclose its great qualities.

• •

All was not serene between Brahms and Bülow on this memorable Sunday, a circumstance which Lamond has not mentioned. Although Bülow had rehearsed the symphony, Brahms took over the baton for the performance. Bülow, whose outstanding qualities as a conductor were in complete contrast with the clumsiness of the composer, considered his abilities slighted, and shortly resigned from his post as *Hofkapellmeister* at Meiningen. The incident proves the tactlessness of Brahms and the touchiness of Bülow. Yet Bülow carried the symphony, in that same season, through a "crusading" tour of Germany, Holland, and Switzerland.

Florence May has remembered and described another notable performance of this symphony, a decade later, in Vienna, on March 7, 1897, at a Philharmonic concert. Brahms was then a sick man; he had less than a month to live:

"The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today, however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."

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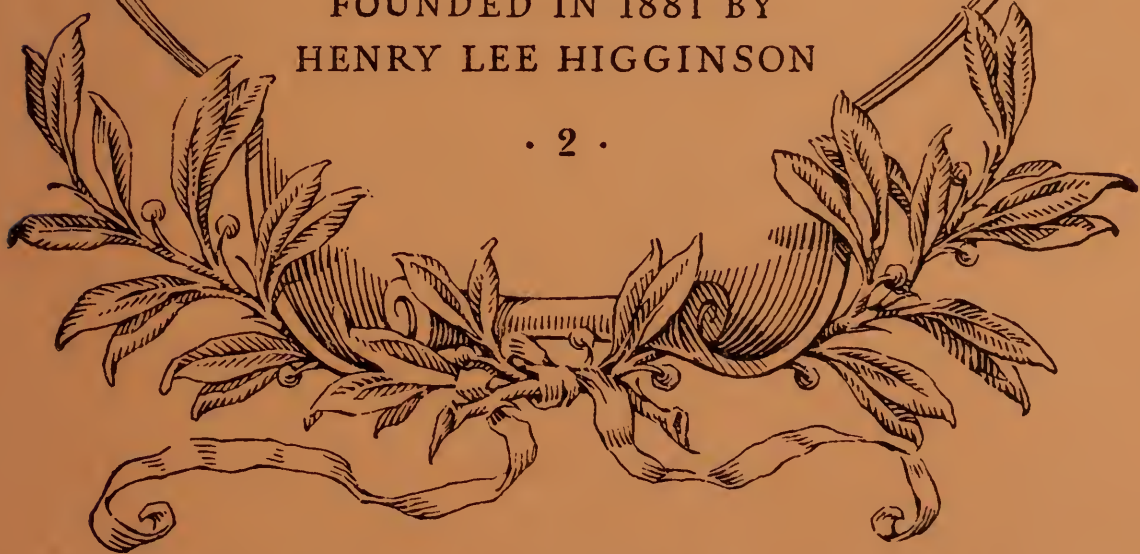
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with historical and descriptive notes by

JOHN N. BURK

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New England Conservatory and Alumnæ Chorus

Second Program

TUESDAY EVENING, DECEMBER 17, at 8:30 o'clock

BRAHMS Academic Festival Overture, *Op. 80*

MENDELSSOHN Symphony No. 5, in D major, "Reformation," *Op. 107*

Andante; Allegro con fuoco

Allegro vivace

Andante

Chorale: Ein' feste Burg ist unser Gott (Andante con moto);
Allegro vivace; Allegro maestoso

I N T E R M I S S I O N

BEETHOVEN Symphony No. 3 in E-flat major, "Eroica," *Op. 55*

I. Allegro con brio

II. Marcia funebre: Adagio assai

III. Scherzo: Allegro vivace

IV. Finale: Allegro molto

BALDWIN PIANO

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ACADEMIC FESTIVAL OVERTURE, *Op.* 80

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The overture was composed in 1880; first performed January 4, 1881, at the University of Breslau.

The orchestration: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, bass drum, timpani, cymbals, triangle and strings.

BRAHMS' two overtures, the "*Akademische Fest-Ouvertüre*" and the "*Tragische Ouvertüre*" were composed in one summer — in 1880 at Bad Ischl. It was his first summer in this particular resort, and although he was somewhat discouraged by an abundance of rainy weather, its charms drew him again in later years (1889-96). "I must give high praise to Ischl," he wrote to Billroth in June, 1880, "and although I am threatened only with one thing — the fact that half Vienna is here — I can be quiet here — and on the whole I do not dislike it." Which is to say that Ischl had already become the gathering point of a constant round of cronies from Vienna. Brahms' friends of course would scrupulously respect the solitudes of the master's mornings — the creative hours spent, partly in country walks, partly in his study. Later in the day he would welcome the relaxation of companionship — of conversation to an accompaniment of black cigars and coffee, of mountaineering (Brahms was a sturdy walker), or of music-making together.

• •

When the University at Breslau conferred upon Brahms, in the spring of 1879, the degree of Doctor of Philosophy, the composer responded in kind, and made the institution the handsome present of an overture on student airs. Presents of this sort are not to be unduly hastened when artistic good faith and the heritage of the musical world are considered. Brahms composed and destroyed another "Academic" overture before this one, if Heuberger is not mistaken. The performance came the following January, when Brahms conducted it at Breslau, while the Herr Rektor and members of the philosophical faculty sat in serried ranks, presumably gowned, in the front rows.

It goes without saying that both Brahms and his overture were quite innocent of such "academic" formality. It is about a tavern table, the faculty forgotten, that music enters spontaneously into German college life. Although Brahms never attended a university he had tasted something of this life at Göttingen when, as a younger man, he visited with Joachim, who was studying at the University. Brahms did not forget the melody that filled the *Kneipe*, inspired by good

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

AN EXTRA OPEN REHEARSAL

THURSDAY EVENING, DECEMBER 19, at 7:30 o'clock

Program

BACH Chorale Variations on a Christmas Song
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Soloist: SHERMAN WALT

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company and good beer. Student songs, with their *Volkslied* flavor, inevitably interested him. He found use for four of them. "*Wir hatten gebauet ein stättliches Haus*" is first given out by the trumpets. "*Der Landesvater*" ("*Hört, ich sing' das Lied der Lieder*") is used rhythmically, delightfully developed. The "*Fuchslied*" or Freshman's Song ("*Was kommt dort von der Höh'*") is the choice of the unbuttoned Brahms, and leaves all educational solemnities behind. The air is introduced by two bassoons. When Brahms wrote Kalbeck that he had composed "a very jolly potpourri on students' songs *à la Suppé*," Kalbeck inquired jokingly whether he had used the "Fox song." "Oh, yes," said Brahms complacently. Kalbeck, taken aback, protested that he could not imagine any such tune used in homage to the "leathery Herr Rektor," and Brahms answered: "That is wholly unnecessary." Brahmsian horseplay does not get quite out of hand, and the dignities are saved beyond doubt when the full orchestra finally intones the hearty college hymn, "*Gaudeamus Igitur*."

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SYMPHONY NO. 5, "REFORMATION," IN D MAJOR, *Op.* 107

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg on February 3, 1809; died at Leipzig on November 4, 1847

Mendelssohn composed his "Reformation" Symphony between the autumn of 1829, and April, 1830 and first performed it at a concert in the *Singakademie*, Berlin, November 15, 1832. The score was published posthumously in 1868 and, performed in many cities in that year, was first heard in the United States at a concert of the Handel and Haydn Society in the Boston Music Hall on May 9, Karl Zerrahn conducting. The symphony has been performed at the concerts of this orchestra January 20, 1882, November 2, 1883, March 12, 1886, January 2, 1920, March 29, 1945, and February 10-11, 1950.

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The score calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings. A serpent doubling a contra-bassoon is indicated in the last movement.*

WHEN Mendelssohn composed his "Reformation" Symphony in North Wales in September, 1829, he had in mind the celebration planned in Germany for the following year of the Tercentenary of the Augsburg Confession, the drawing up of the Constitution of the Protestant faith in June, 1530. The composer used in the introduction to the first movement the so-called "Dresden Amen," otherwise known to us as the cadence of the Eucharist motive in Wagner's "Parsifal." Each composer had undoubtedly heard, while living in Dresden, this response of Roman Catholic sources, then familiar in the churches of the Saxon capital. It exists in two forms, and the cadence with the familiar rising sixths was used by both composers. The chorale attributed to Luther, "*Ein' feste Burg ist unser Gott*," becomes the subject of the introduction to the Finale. It appears at the beginning, first heard from the solo flute. It undergoes proud returns in the body of the movement, in augmentation. The old chorale melody which Mendelssohn resurrected differs from the form familiar to us in Bach's arrangement of the chorale and his Cantata based upon it. When the "Reformation" Symphony was generally made known to the musical world in 1868, enthusiasts first remarked that the use of the Roman Catholic response, the "Dresden Amen,"

* The serpent, obsolescent at that time, was used in the sixteenth and seventeenth centuries to accompany plainsong in churches. Marin Marsenne, in his "*Harmonie Universelle*" (1636-37) claimed that the serpent, even when played by a boy, could well support "the voices of twenty robust monks." It may have been on account of the religious association that Mendelssohn introduced the serpent in the bass of his orchestra for the chorale (however, he used a serpent in his "Sea Calm and Prosperous Voyage," and also in his "St. Paul"). The serpent, once a popular brass bass (to which family it belongs by virtue of its cup mouthpiece) was last heard in military bands, but was abandoned, largely because it was so awkward to carry. Cecil Forsyth, in his invaluable book on orchestration, describes its legendary virtues and obvious deficiencies, and concludes: "The old instrument presented the appearance of a dishevelled drain pipe which was suffering internally." Now, the serpent is to be found in glass cases, seen but not heard. There are two specimens in the Casadesus Collection of the Boston Symphony Orchestra.

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in the introduction to the first movement was followed by an Allegro con fuoco of "ferocious sectarian struggle." The emergence and ultimate prevalence of the chorale at the end of the Symphony fitted into their picture, but the airy middle movement did not. They could do no better than point to the fact that Mendelssohn had not specifically called it a "scherzo" in his score.

When the celebration of the anniversary failed to take place in 1830, Mendelssohn was apparently relieved. He wrote to Dorn in June: "Perhaps it is as well for some reasons that the performance has been postponed, for it occurred to me afterwards that the chorale part and the other Catholicisms would have a strange appearance in a theatre, and that the Reformation song would not sound very well at Whitsuntide."

One curious fact about Mendelssohn the composer, often remarked by his friends, was his ability to carry a new score in his head, remembered in every detail. Mendelssohn's friend Eduard Devrient has written in his "Recollections" of Mendelssohn that the composer talked over the plan of the "Reformation" Symphony freely in the year of its composition and played the leading subjects to him. "With the greatest expectations I saw the work arise. In this work he tried a strange experiment in writing down the score, which I had scarcely deemed practicable. It is well known that scores are generally written by noting down only the bass, the leading phrases and effects in their appropriate lines, thus giving a complete outline of a movement, and leaving the remainder of the instrumentation to be filled in afterwards. Felix undertook to write bar by bar, down the entire score, the whole of the instrumentation. It is true that he never wrote out a composition until it was quite completed in his head, and he had played it over to those nearest to him; but nevertheless this was a gigantic effort of memory, to fit in each detail, each doubling of parts, each solo effect barwise, like an immense mosaic. It was wonderful to watch the black column slowly advance upon the blank music paper. Felix said it was so great an effort that he would never do it again; he discontinued the process after the first movement of the symphony. It had proved his power, however, mentally to elaborate a work in its minutest details."

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The fact that Mendelssohn could so clearly visualize an unwritten score is not the only remarkable thing about the way he composed. The summer which produced the "Scottish" and "Reformation" Symphonies and the "Hebrides" Overture would surely have been a summer of postponement for any usual young man of twenty, whatever his abilities and ambitions. He then went to England as the first venture in his pilgrimage to see the world with the avowed purpose of generally broadening himself. Between visits to London, where he conducted and played the piano, he had time to travel about Scotland, taking in every historical relic, sketching scenery, and describing his experiences at great length in letters to his family in Berlin. During all this time he was being perpetually entertained and responded in kind. Where he found leisure to dream out his scores it would be hard to say. It is often true that a composer's outward life, although recorded in great detail, quite fails to account for the secret creative life of the artist.

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SYMPHONY NO. 3 IN E-FLAT, "EROICA," *Op. 55*

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien*, April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, timpani and strings.

THOSE who have listened to the *Eroica* Symphony have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though the *Eroica* was a portrait of Bonaparte, it is as much a portrait of Beethoven himself — but that is the case with everything he wrote." Sir George's second remark was prophetic of the present point of view. The name of Napoleon is now little associated with the score, except in the form of an often repeated anecdote.

The concept of heroism which plainly shaped this symphony, and which sounds through so much of Beethoven's music, would give no place to a self-styled "Emperor" who was ambitious to bring all Europe into vassalage, and ready to crush out countless lives in order to satisfy his ambition. If the *Eroica* had ever come to Napoleon's attention, which it probably did not, its inward nature would have been quite above his comprehension — not to speak, of course, of

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musical comprehension. Its suggestion is of selfless heroes, those who give their lives to overthrow tyrants and liberate oppressed peoples. Egmont was such a hero, Leonore such a heroine. The motive that gave musical birth to those two characters also animated most of Beethoven's music, varying in intensity, but never in kind. It grew from the thoughts and ideals that had nurtured the French Revolution.

Beethoven was never more completely, more eruptively revolutionary than in his *Eroica* Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased his kinship with the commoner, and his ardent republicanism. The *Eroica*, of course, is no political document, except in the degree that it was the deep and inclusive expression of the composer's point of view at the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist, first confronted with the downright threat of total deafness, answered by an unprecedented outpouring of his creative faculties. There, es-

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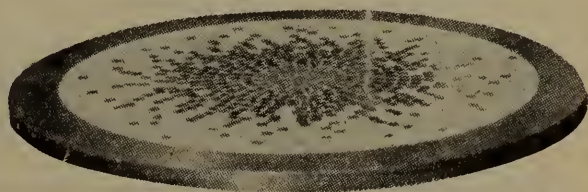
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pecially, lie the struggle, the domination, the suffering, and the triumph of the *Eroica* Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven's thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a jubilant exhortation to all mankind, a foreshadowing of the Finales of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits. Beethoven may once have had some misty idea of a noble liberator; he was to have an increasingly bitter experience of the misery which spread in Napoleon's wake.

. . .

The immense step from the Second Symphony to the Third is primarily an act of the imagination. The composer did not base his new power on any new scheme; he kept the form of the salon symphony* which, as it stood, could have been quite incongruous to his every thought, and began furiously to expand and transform. The exposition is a mighty projection of 155 bars, music of concentrated force, wide in dynamic and emotional range, conceived apparently in one great sketch, where the pencil could hardly keep pace with the outpouring thoughts. There are no periodic tunes here, but fragments of massive chords, and sinuous rhythms, subtly articulated but inextricable, meaningless as such except in their context. Every bar bears the heroic stamp. There is no melody in the conventional sense, but in its own sense the music is melody unbroken, in long ebb and flow, vital in every part. Even before the development is reached the composer has taken us through mountains and valleys, shown us the range, the universality of his subject. The development is still more incredible, as it extends the classical idea of a brief thematic interplay into a sec-

* He first projected the movements conventionally, as the sketchbooks show. The opening chords of the first movement, stark and arresting, were originally sketched as a merely stiff dominant-tonic cadence. The third movement first went upon paper as a minuet. Variations were then popular, and so were funeral marches, although they were not used in symphonies.

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tion of 250 bars. It discloses vaster scenery, in which the foregoing elements are newly revealed, in their turn generating others. The recapitulation (beginning with the famous passage where the horns mysteriously sound the returning tonic E-flat against a lingering dominant chord) restates the themes in the increased strength and beauty of fully developed acquaintance.

But still the story is not told. In an unprecedented coda of 140 bars, the much exploited theme and its satellites reappear in fresh guise, as if the artist's faculty of imaginative growth could never expend itself. This first of the long codas is one of the most astonishing parts of the Symphony. A coda until then had been little more than a brilliant close, an underlined cadence. With Beethoven it was a resolution in a deeper sense. The repetition of the subject matter in the reprise could not be for him the final word. The movement had been a narrative of restless action — forcefulness gathering, striding to its peak and breaking, followed by a gentler lyricism which in turn grew in tension until the cycle was repeated. The movement required at last an established point of repose. The coda sings the theme softly, in confident reverie under a new and delicate violin figure. As the coda takes its quiet course, the theme and its retinue of episodes are transfigured into tone poetry whence conflict is banished. The main theme, ringing and joyous, heard as never before, brings the end.

The second movement, like the first, is one of conflicting impulses, but here assuaging melody contends, not with overriding energy, but with the broken accents of heavy sorrow. The *legato* second strain in the major eases the muffled minor and the clipped notes of the opening "march" theme, to which the oboe has lent a special somber shading. The middle section, in C major, begins with a calmer, elegiac melody, over animating staccato triplets from the strings. The triplets become more insistent, ceasing only momentarily for broad fateful chords, and at last permeating the scene with their determined rhythm, as if the composer were setting his indomitable strength against tragedy itself. The opening section returns as the subdued theme of grief gives its dark answer to the display of defiance. But it does not long continue. A new melody is heard in a *fugato* of the strings, an episode of quiet,



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11-12	Boston	(Fri.-Sat. II)
15	Rochester	
16	Toronto	
17	Ann Arbor	
18	Detroit	
19	Lexington	
20	Bloomington	
21	Cincinnati	
25-26	Boston	(Fri.-Sat. III)
29	Boston	(Tues. B)
31	Boston	(Rehearsal I)

NOVEMBER

1-2	Boston	(Fri.-Sat. IV)
3	Boston	(Sun. a)
5	Providence	(I)
8-9	Boston	(Fri.-Sat. V)
11	Northampton	
12	New Haven	(I)
13	New York	(Wed. I)
14	Newark	
15	Brooklyn	(I)
16	New York	(Sat. I)
19	Boston	(Tues. C)
20	Cambridge	(Kresge Aud. M.I.T.)
22-23	Boston	(Fri.-Sat. VI)
26	Cambridge	(I)
29-30	Boston	(Fri.-Sat. VII)

DECEMBER

1	Boston	(Sun. b)
3	Providence	(II)
5	Boston	(Rehearsal II)
6-7	Boston	(Fri.-Sat. VIII)
10	Boston	(Tues. D)
11	New York	(Wed. II)
12	Washington	(I)
13	Brooklyn	(II)
14	New York	(Sat. II)
17	Cambridge	(II)
20-21	Boston	(Fri.-Sat. IX)
27-28	Boston	(Fri.-Sat. X)

JANUARY

3-4	Boston	(Fri.-Sat. XI)
5	Boston	(Sun. c)
7	Boston	(Tues. E)
8	Boston	(Rehearsal III)
10-11	Boston	(Fri.-Sat. XII)
14	Hartford	
15	New York	(Wed. III)
16	Storrs	

17	Brooklyn	(III)
18	New York	(Sat. III)
21	Providence	(III)
24-25	Boston	(Fri.-Sat. XIII)
28	Boston	(Tues. F)
29	Boston	(Rehearsal IV)

31-

FEBRUARY

1	Boston	
2	Boston	(Sun. d)
4	Cambridge	(III)
7-8	Boston	(Fri.-Sat. XV)
10	Bridgeport	
11	New Haven	(II)
12	New York	(Wed. IV)
13	Washington	(II)
14	Brooklyn	(IV)
15	New York	(Sat. IV)
18	Cambridge	(IV)
21-22	Boston	(Fri.-Sat. XVI)
23	Boston	(Sun. e)
25	Providence	(IV)
27	Boston	(Rehearsal V)

28-

MARCH

1	Boston	
4	Boston	(Tues. G)
7-8	Boston	(Fri.-Sat. XVIII)
9	Boston	(Pension Fund Concert, Aft. and Eve.)

10	Worcester	
11	Providence	(V)
14-15	Boston	(Fri.-Sat. XIX)
17	Springfield	
18	New London	
19	New York	(Wed. V)
20	Philadelphia	
21	Brooklyn	(V)
22	New York	(Sat. V)
25	Cambridge	(V)
27	Boston	(Rehearsal VI)
28-29	Boston	(Fri.-Sat. XX)
30	Boston	(Sun. f)

APRIL

1	Boston	(Tues. H)
3-5	Boston	(Thurs.-Sat. XXI)
8	Cambridge	(VI)
11-12	Boston	(Fri.-Sat. XXII)
18-19	Boston	(Fri.-Sat. XXIII)
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steady assertion, characteristic of the resolution Beethoven found in counterpoint. The whole orchestra joins to drive the point home. But a tragic *decrescendo* and a reminiscence of the funeral first theme is again the answer. Now Beethoven thunders his protest in mighty chords over a stormy accompaniment. There is a long subsidence — a magnificent yielding this time — and a return of the first theme again, now set forth in full voice. As in the first movement, there is still lacking the final answer, and that answer comes in another *pianissimo* coda, measures where peacefulness is found and sorrow accepted, as the theme, broken into incoherent fragments, comes to its last concord.

The conquering life resurgence comes, not shatteringly, but in a breath-taking *pianissimo*, in the swiftest, most wondrous Scherzo Beethoven had composed. No contrast more complete could be imagined. The Scherzo is another exhibition of strength, but this time it is strength finely controlled, unyielding and undisputed. In the Trio, the horns, maintaining the heroic key of E-flat, deliver the principal phrases alone, in three-part harmony. The Scherzo returns with changes, such as the repetition of the famous descending passage of rhythmic displacement in unexpected duple time instead of syncopation. If this passage is "humorous," humor must be defined as the adroit and fanciful play of power.

And now in the Finale, the tumults of exultant strength are released. A dazzling flourish, and the bass of the theme is set forward simply by the plucked strings. It is repeated, its bareness somewhat adorned before the theme proper appears over it, by way of the wood winds.* The variations disclose a *fugato*, and later a new theme, a sort of "second subject" in conventional martial rhythm but an inspiring stroke of genius in itself. The *fugato* returns in more elaboration, in which the bass is inverted. The music takes a graver, more lyric pace for the last variation, a long *poco andante*. The theme at this tempo has a very different expressive beauty. There grows from it a new alternate theme (first given to the oboe and violin). The principal theme now strides majestically across the scene over triplets of increasing excitement which recall the slow movement. There is a gradual dying away in which the splendor of the theme, itself unheard, still lingers. A *presto* brings a gleaming close.

*The varied theme had already appeared under Beethoven's name as the finale of *Prometheus*, as a contra-dance, and as a set of piano variations. Was this fourth use of it the persistent exploitation of a particularly workable tune, or the orchestral realization for which the earlier uses were as sketches? The truth may lie between.

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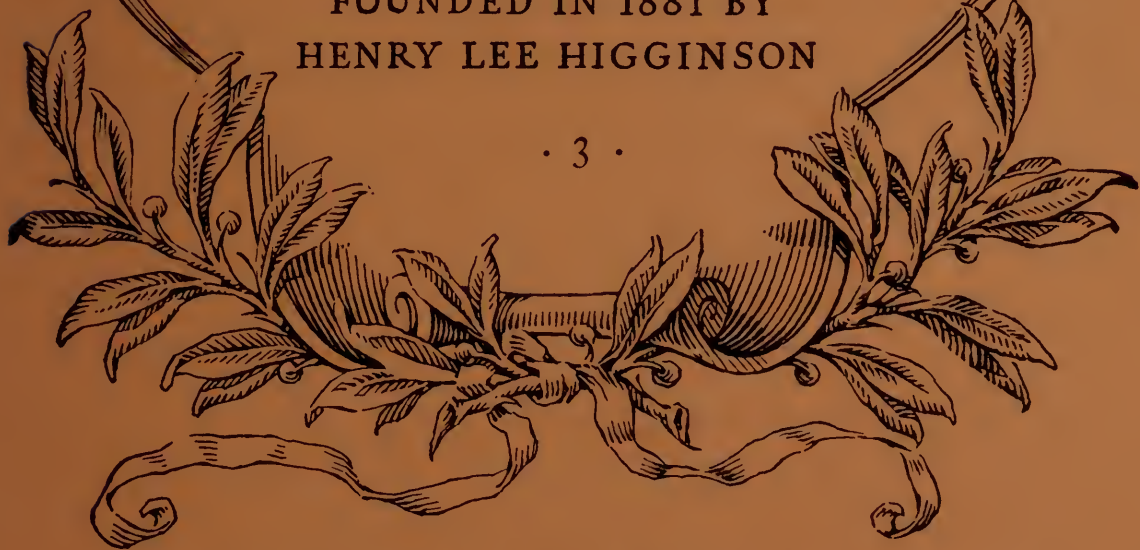
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MENUHIN	Bruch: Violin Concerto No. 1	LM-1797
OISTRAKH	Chausson: Poème	
	Saint-Saëns: Introduction and Rondo	
	Capriccioso (together with excerpts from	
	Berlioz' Romeo and Juliet)	LM-1988
SPIVAKOVSKY	Menotti: Violin Concerto (together with	
	Honegger's Symphony No. 2)	LM-1868

Pianists

BRAILOWSKY	Chopin: Piano Concerto No. 2	
	Saint-Saëns: Piano Concerto No. 4	LM-1871
RUBINSTEIN	Brahms: Piano Concerto No. 2	LM-1728

Cello

PIATIGORSKY	Strauss: Don Quixote	LM-1781
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Soprano

DE LOS ANGELES	Berlioz: Summer Nights	
	Debussy: The Blessed Damozel	LM-1907

Clarinet

GOODMAN	Mozart: Clarinet Concerto (together with	
	the Clarinet Quintet)	LM-2073

There are also choral works with vocal soloists.

Third Program

TUESDAY EVENING, FEBRUARY 4, at 8:30 o'clock

RAVEL.....“Ma Mere l'Oye” (“Mother Goose”) Children's Pieces

Pavane de la Belle au Bois Dormant

(Pavane of the Sleeping Beauty)

Petit Poucet (Hop o' My Thumb)

Laideronette, Impératrice des Pagodes

(Laideronette, Empress of the Pagodas)

Les Entretiens de la Belle et de la Bête

(Beauty and the Beast converse)

Apothéose: Le Jardin féerique (The Fairy Garden)

IBERT.....Chamber Concertino for Saxophone and Orchestra

Allegro con moto

Larghetto; animato molto

INTERMISSION

TOMASI.....Ballade for Saxophone and Orchestra

MENDELSSOHN.....Symphony No. 4 in A major (“Italian”), *Op.* 90

I. Allegro vivace

II. Andante con moto

III. Con moto moderato

IV. Saltarello: Presto

SOLOIST

MARCEL MULE

BALDWIN PIANO

RCA VICTOR RECORDS

"MA MÈRE L'OYE," 5 PIÈCES ENFANTINES
("MOTHER GOOSE," FIVE CHILDREN'S PIECES)

By MAURICE RAVEL

Born at Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The orchestration follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons and contra-bassoon, 2 horns, timpani, bass drum, cymbals, triangle, tam-tam, *jeu de timbres (à clavier)*, xylophone, celesta, harp, and strings.

First composed as a suite for piano duet in 1908, *Ma Mère l'Oye* was orchestrated by Ravel as a ballet and so performed. The orchestral suite drawn from this ballet and consisting of five numbers, was performed in Paris, January 21, 1912, and introduced to this country by the New York Symphony Society, Walter Damrosch conductor, in Aeolian Hall, New York, November 8, 1912. The suite was first performed at the Boston Symphony concerts December 26, 1913 (Dr. Karl Muck conductor).

THE French conception of "Mother Goose," as this Suite attests, has nothing in common with Anglo-Saxon associations with childhood jingles. Ravel's direct and acknowledged source is Charles Perrault, who published his *Contes de Ma Mère l'Oye* in 1697 under the name of his infant son, Perrault d'Armandcourt. These tales of "My Mother the Goose" are eighteen in number, most of them of still earlier origin, found in many lands, and otherwise familiar as "Cinderella," "Red Riding Hood," "Puss-in-Boots," etc.

The English (or American) Mother Goose, associated not with prose fairy tales but with rhymes only, has been identified by various dictionaries and other authorities as Elizabeth Goose of Boston, Massachusetts. Mrs. Goose (née Foster) was born in 1665, and at 27 married Isaac Goose (Vergoose or Vertigoose). Since she married into a family of ten children and subsequently added six of her own, it can be imagined that traditional jingles were constantly heard as children and grandchildren were dandled, pacified, or taught their alphabet in rhyme in the Goose household. Mrs. Goose's daughter Elizabeth married Thomas Fleet, who had a printing house on Pudding Lane, and, it is claimed, published a collection in 1719 entitled "Songs for the Nursery, or Mother Goose's Melodies for Children." If this is true, the name of Mother Goose as attached to the traditional jingles is of American origin. (Pudding Lane is to be found in the records of colonial Boston where, in 1766, it was broadened and renamed Devonshire Street.) The Oxford Dictionary of Nursery Rhymes, edited by Iona and Peter Opie (Oxford University Press, London, 1951), challenges this claim on the grounds that no copy of the book is to be found. "The earliest notice of an English edition," according to this

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dictionary, "despite a much credited claim to the contrary, is of that issued by J. Pote of Charing Cross, 31 March, 1729, 'translated by Mr. Samber.' It is very possible that this is the earliest known use in the English language of the term 'Mother Goose.'" From the second half of the eighteenth century, "Mother Goose" collections have appeared in great numbers, repeating with many variants game and counting-out songs, lullabies, ballads and various bits of doggerel, mostly of English origin, some of which can be traced as far back as Elizabethan days.

. .

Ravel first wrote these little pieces in 1908, as a suite for piano duet, for his small friends Mimi and Jean Godebski, to whom they were duly dedicated on publication in 1910. They were publicly performed on April 20 of that year at a concert of the *Société Musicale Indépendante*, at the Salle Gaveau, Paris. The pianists were Christine Verger, aged six, and Germaine Durany, aged ten — one may assume, in proper pigtails and pinafores.

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CONCERTINO DA CAMERA, FOR ALTO SAXOPHONE
AND ELEVEN INSTRUMENTS

By JACQUES IBERT

Born in Paris, April 15, 1890

The "Chamber Concertino" which Ibert wrote for the saxophone was composed in 1935. It had its first performance at a concert of "*Le Triton*" in Paris on May 2 of the year of its composition, when it was referred to in the programme as an "allegro for saxophone and small orchestra." The soloist was Sigurd Rascher, to whom the score is dedicated. It was performed under its present title by Mr. Rascher at the Boston Symphony concerts, on October 20-21, 1939.

The solo instrument is the alto saxophone in E-flat. The score calls for 11 accompanying instruments: flute, oboe, clarinet, bassoon, horn, trumpet, and 5 strings. The parts, of course, can be doubled if required.

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MONSIEUR IBERT has treated the saxophone not as an instrument of jazz or lush sentiment, but, in the words of a French critic, "with a typical clarity, delicacy, balance, and a fantasy consistent with an impeccable style." Roger Vinteuil remarked of the first performance in Paris that the piece "went like a dream."

There are three movements, the slow movement and finale being continuous. The Concertino opens with a few measures in which the trumpet and horn predominate before the saxophone makes its entrance with the principal theme. A second and broader melody lightly accompanied is in contrast to the energetic and displayful theme. The *larghetto* begins with a solo for the saxophone unaccompanied until chords from the strings lend their support. The trumpet adds a counter melody which in development leads up to the final *animato molto*, thematically allied with the opening section. The finale, working up to a brilliant close, exploits the fullest possibilities of the instrument, a cadenza taking its traditional position before the end.

. . .

Jacques Ibert was a pupil at the *Conservatoire* in Paris, studying under André Gédalge when, in 1914, the war intervened. He enlisted in the French navy and eventually served as officer in the naval reserve. At the conclusion of the war, he resumed his study of music with Paul Vidal and took, in 1919, the *Prix de Rome*, which had been suspended since 1915. He was then twenty-nine. He lived in Rome until 1922, occupying the same "romantic sunny tower" that had been the studio of Charpentier. His "*Escales*," composed in 1922 and widely performed, was the music that first made him known abroad. Ibert has written a considerable amount of music in the years succeeding. In 1937 he was appointed Director of the French Academy in Rome, the first musician to hold this post.

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MARCEL MULE

Marcel Mule was born in Aube (Orne) in 1901, studied both piano and violin, but in addition he learned to play the saxophone under the instruction of his father, himself a virtuoso. In 1923 he was admitted to the Band of the *Garde Républicaine* as saxophonist. In 1929 he founded, together with colleagues of that organization, the *Quatuor de Saxophones de la Garde* which later

became the Saxophone Quartet of Paris. In 1936 he left the Band to devote himself entirely to concerts. He has appeared as soloist and toured with this group in various countries in Europe. In 1942 a class in saxophone was established at the *Conservatoire* under his direction. His present visit to this country is his first.

BALLADE FOR ALTO SAXOPHONE AND ORCHESTRA

By HENRI TOMASI

Born in Marseille, August 17, 1901

This *Ballade* was composed in 1939. It is scored for 2 flutes, 2 oboes and English horn, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, triangle, side drum, cymbals, wood block, glockenspiel, harp, and strings, with solo saxophone in E-flat.

THE *Ballade* is openly and lightly scored, rhythmic throughout. It opens andantino with an air derived, according to the score, from a "popular English theme," first heard by the violins and English horn and, together with arpeggios, developed by the soloist. The tempo changes from triple to common time as the soloist plays the tripping measures of a *gigue*, at first over plucked strings. A "*tempo di blues*," developing a form of the first theme altered into 4-4 rhythm, follows and alternates with the *gigue* section. The saxophone plays a cadenza and the themes are finally developed with increasing orchestral emphasis.

Tomasi has contributed a verse as suggestive of the *Ballade* as follows:

*Sur un vieux thème anglais, long, maigre et flegmatique comme lui,
Un clown raconte son histoire splénétique à la nuit.
L'ombre de son destin, le long des quais, zigzague, et le goût
De mégot, qu'en sa bouche ont pris de vieilles blagues, le rend fou . . .
Fuir son habit trop large et sa chair monotone, en n'étant,
Entre la joie et la douleur, qu'un saxophone hésitant.
Son désespoir, au fond d'une mare sonore, coule à pic . . .
Et le clown se résigne à faire rire encore le public.*

"With an ancient English theme, long, lean, contained as himself, a clown tells his gloomy tale to the night. The shadow of his destiny zigzags the length of the quai. The taste of the stub in his mouth, the odor of old jokes, drive him mad.

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He escapes from his flapping coat and his whitened skin, torn between joy and pain like the hesitant notes of a saxophone. His despair sinks to the bottom of a pool of sound and the clown resigns himself to make the public laugh once more."

Henri Tomasi's parents were Corsican. At the Conservatoire he studied with Caussade, Paul Vidal, Vincent d'Indy and Philippe Gaubert. He took the Grand Prix de Rome in composition and the first prize in conducting in 1927. He conducts the *État Radio*. His list of works is numerous and includes symphonic poems, orchestral suites, ballets, "lyric dramas" and chamber music.

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SYMPHONY IN A MAJOR, NO. 4, "ITALIAN," *Op. 90*

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg, February 3, 1809; died at Leipzig, November 4, 1847

Completed in 1833, Mendelssohn's Fourth Symphony was first performed by the Philharmonic Society in London on May 13, 1833. The composer made a revision which was completed in 1837, but not performed on the European Continent until two years after his death — November 1, 1849 — when Julius Rietz conducted it at the Gewandhaus concerts in Leipzig.

The orchestration calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

MENDELSSOHN visited Italy in 1831 (where, incidentally, he met Berlioz) and filled his letters to his family with delighted descriptions of the countryside and particularly the ancient city of Rome.

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It would be hard to come across the opinion that the "Italian" Symphony is in any way a national document, or a piece of descriptive music. There are those who have discerned Naples in the slow movement, and others who, not unreasonably, have looked in vain to justify such a reading. Those who are bound to find a true reflection of Italy in the Symphony can at least point to the Saltarello finale. If a saltarello rhythm can make an Italian symphony, they are right. It is true that this rhythm impressed itself on Mendelssohn at glamorous moments. On a certain occasion in the midst of his winter at Rome (1830-1831), Louisa Vernet, daughter of his host, Horace Vernet, delighted him by doing the saltarello steps with her father, and by acquitting herself more than creditably upon the tambourine. At Amalfi, when the nights had grown warm and the moon intoxicating, there was general dancing before the inn at Santa Lucia, in which the young Mendelssohn and his bosom friend of the moment, Theodor Hildebrandt, took part. Elise Polko, writing her romantic reminiscences of Mendelssohn, had from Hildebrandt intimations of a direct connection between Amalfi and the "Italian" Symphony. "In the midst of the dancing," writes Miss Polko, in what might be taken as a bit of not unpalatable biographical reconstruction, "Mendelssohn called out to his friend, 'Oh! that melody! mark it well, you shall find it

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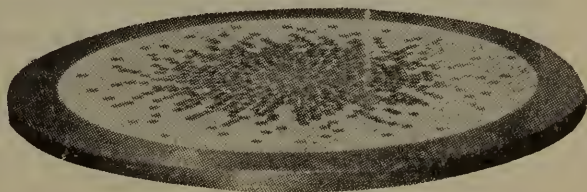
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again, in some shape or other, in a work of mine; that I am resolved upon.' And Hildebrandt did find it again in a movement of the Fourth Symphony. 'Now listen, that is a fragment of Italy. Don't you see the moon shining and the pretty girls dancing?' said Mendelssohn, when subsequently playing portions of this great work to his former travelling companion."

The twenty-one-year-old Mendelssohn, out for a holiday, was to all appearances far more interested in directly absorbing the pageant of color and sound which Rome, Naples, Amalfi, Sorrento, Capri offered him, in recording these important matters in his discursive letters to his family and his numerous pen or pencil sketches, than in the elusive process of transforming them into matter for a classical symphony. The wonder is that he had time for music at all. He was an indefatigable "tourist"; spending Holy Week at Rome, he attended all the services and remarked the chants, note for note, good and bad. He described his experiences in elaborate detail in "diary" letters which, together with his journal of subsequent travel in Switzerland, fill a volume. "I work hard," he wrote in one of his letters from Rome, "and lead a pleasant, happy life; my mirror is stuck full of Italian, German, and English visiting cards, and I spend every evening with one of my acquaintances." His host on such evenings would be sure to ask him to exhibit his extraordinary improvisatory powers on the piano — and he always graciously complied. Even in this busy round, his intentions to compose were of the best, and if the landscape in which the intense sky, the sea "like a meadow of pure ether as you gaze at it," the gay peasant types, the blossoms of the acacias and citrons tempted him to remain out of doors, a spell of rainy weather would find him at his work, striving to make up for lost time. The imagination of the young Mendelssohn was brimming with musical plans in this winter. He wrote to Fanny of "two symphonies which have been haunting my brain," also a piano concerto, the "Hebrides" Overture, which, begun in Scotland, was having its last touches, his setting of Goethe's "*Walpurgisnacht*," which was claiming at that time his more direct attention.

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He wrote to Fanny from Rome on February 22, 1831: "I have once more begun to compose with fresh vigor, and the Italian Symphony makes rapid progress; it will be the most sportive piece I have yet composed, especially the last movement. I have not yet decided on the adagio, and think I shall reserve it for Naples." The "Reformation" Symphony was in an unfinished state at this time; also the A minor — the "Scotch" Symphony, which had its inception at Holyrood Palace, Edinburgh, in 1829. But this he set aside, writing as the sunshine poured in his window: "Who can wonder that I find it impossible to return to my misty Scotch mood?"

It thus appears that when Mendelssohn was scarcely of age, all of his symphonies had taken definite shape in his head. The "Italian" was numbered "four" because, never quite satisfied, he held the manuscript with the constant intention of revision, so that it was published after his death. The official "First" was the symphony in C minor. It was written in 1824, and the fifteen-year-old Mendelssohn had at that time carefully recorded and dated twelve complete symphonies in his voluminous notebooks — efforts which the adult Mendelssohn did not see fit to acknowledge. The three symphonies which subsequently occupied him were a matter for long delay and careful repolishing for years to come. Mendelssohn was loath to commit his manuscripts to the finality of publication. The "Italian" Symphony was finished, and performed in London in 1833, while the completion of the "Scotch" Symphony, more ambitious in design, still eluded him. It was not until 1842 that Mendelssohn was ready to perform this work, at a Gewandhaus concert in Leipzig — and then from the manuscript. With the "Reformation" Symphony, performed at the *Singakademie*, Berlin, in 1832, he was never satisfied, and he never allowed it to be published.

As for the "Italian" Symphony, it was far from finished during Mendelssohn's Italian winter (1831). And to his sister's inquiry about the progress of the work, he wrote from Paris in January, 1832, that it was awaiting the completion of the "*Walpurgisnacht*" music, which then took a prolonged share of his time and pains. The score of the



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SCHEDULE OF CONCERTS, Winter Season 1957-1958

OCTOBER

4-5	Boston	(Fri.-Sat. I)
8	Boston	(Tues. A)
11-12	Boston	(Fri.-Sat. II)
15	Rochester	
16	Toronto	
17	Ann Arbor	
18	Detroit	
19	Lexington	
20	Bloomington	
21	Cincinnati	
25-26	Boston	(Fri.-Sat. III)
29	Boston	(Tues. B)
31	Boston	(Rehearsal I)

NOVEMBER

1-2	Boston	(Fri.-Sat. IV)
3	Boston	(Sun. a)
5	Providence	(I)
8-9	Boston	(Fri.-Sat. V)
11	Northampton	
12	New Haven	(I)
13	New York	(Wed. I)
14	Newark	
15	Brooklyn	(I)
16	New York	(Sat. I)
19	Boston	(Tues. C)
20	Cambridge	(Kresge Aud. M.I.T.)
22-23	Boston	(Fri.-Sat. VI)
26	Cambridge	(I)
29-30	Boston	(Fri.-Sat. VII)

DECEMBER

1	Boston	(Sun. b)
3	Providence	(II)
5	Boston	(Rehearsal II)
6-7	Boston	(Fri.-Sat. VIII)
10	Boston	(Tues. D)
11	New York	(Wed. II)
12	Washington	(I)
13	Brooklyn	(II)
14	New York	(Sat. II)
17	Cambridge	(II)
20-21	Boston	(Fri.-Sat. IX)
27-28	Boston	(Fri.-Sat. X)

JANUARY

3-4	Boston	(Fri.-Sat. XI)
5	Boston	(Sun. c)
7	Boston	(Tues. E)
8	Boston	(Rehearsal III)
10-11	Boston	(Fri.-Sat. XII)
14	Hartford	
15	New York	(Wed III)
16	Storrs	

17	Brooklyn	(III)
18	New York	(Sat. III)
21	Providence	(III)
24-25	Boston	(Fri.-Sat. XIII)
28	Boston	(Tues. F)
29	Boston	(Rehearsal IV)
31-		

FEBRUARY

1	Boston	}	(Fri.-Sat. XIV)
2	Boston		
4	Cambridge		(Sun. d)
			(III)
7-8	Boston		(Fri.-Sat. XV)
10	Bridgeport		
11	New Haven		(II)
12	New York		(Wed. IV)
13	Washington		(II)
14	Brooklyn		(IV)
15	New York		(Sat. IV)
18	Cambridge		(IV)
21-22	Boston		(Fri.-Sat. XVI)
23	Boston		(Sun. e)
25	Providence		(IV)
27	Boston		(Rehearsal V)
28-			

MARCH

1	Boston	}	(Fri.-Sat. XVII)
4	Boston		
7-8	Boston		(Tues. G)
			(Fri.-Sat. XVIII)
9	Boston		(Pension Fund Concert, Aft. and Eve.)

10	Worcester		
11	Providence		(V)
14-15	Boston		(Fri.-Sat. XIX)
17	Springfield		
18	New London		
19	New York		(Wed. V)
20	Philadelphia		
21	Brooklyn		(V)
22	New York		(Sat. V)
25	Cambridge		(V)
27	Boston		(Rehearsal VI)
28-29	Boston		(Fri.-Sat. XX)
30	Boston		(Sun. f)

APRIL

1	Boston		(Tues. H)
3-5	Boston		(Thurs.-Sat. XXI)
8	Cambridge		(VI)
11-12	Boston		(Fri.-Sat. XXII)
18-19	Boston		(Fri.-Sat. XXIII)
22	Boston		(Tues. I)
24	Boston		(Rehearsal VII)
25-26	Boston		(Fri.-Sat. XXIV)

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March 25 CHARLES MUNCH, *Conductor*

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Saturday evening concerts; Station WXHR (FM), the Friday
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Station WCRB (AM and FM), the Saturday evening concerts.

For dates see page opposite.

BALDWIN PIANO

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Symphony was completed in Berlin, March, 1833, and brought out in London in the following May.

But Mendelssohn, always the rigorous self-critic, felt the need for recasting this symphony, even as he ceaselessly looked for points of improvement in the two oratorios, or the "*Walpurgisnacht*." His letters reveal that he was in travail over the first movement which, he conjectured, might turn out to be something quite different. The revision was completed in 1837, but not performed on the European continent until two years after his death. He wrote to his friends Ignaz and Charlotte Moscheles, the "amiable couple in Chester Place," from Düsseldorf, June 26, 1834: "The other day, Dr. Frank, whom you know, came to Düsseldorf, and I wished to show him something of my A major Symphony. Not having it here, I began writing out the Andante again, and in so doing I came across so many errata that I got interested and wrote out the Minuet and Finale too, but with many necessary alterations; and whenever such occurred I thought of you, and of how you never said a word of blame, although you must have seen it all much better and plainer than I do now. The first movement I have not written down, because if once I begin with that, I am afraid I shall have to alter the entire subject, beginning with the fourth bar — and that means pretty nearly the whole first part — and I have no time for that just now. The dominant in the fourth bar strikes me as quite disagreeable; I think it should be the seventh (A-G)."

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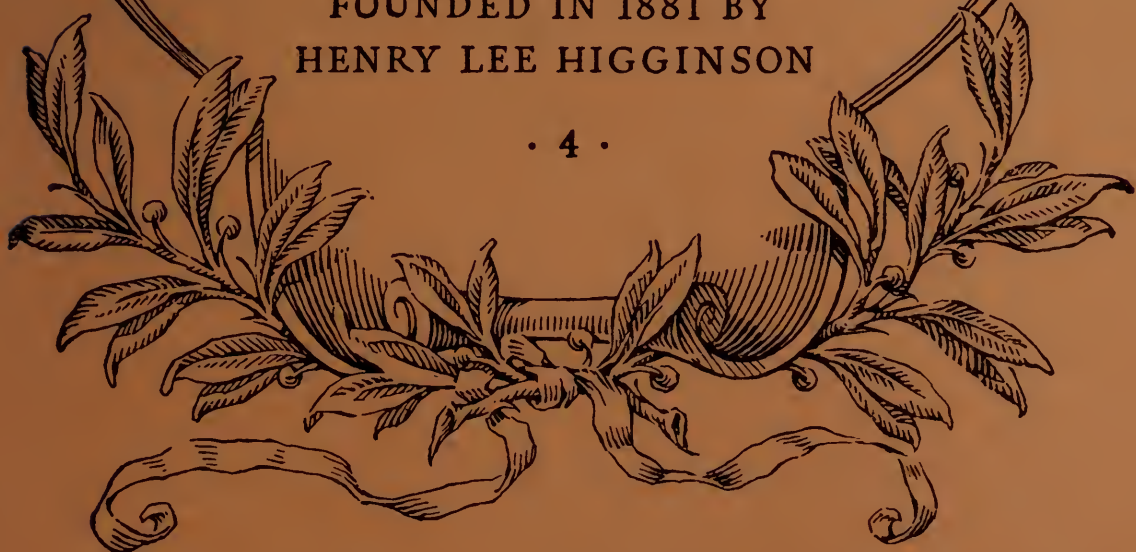
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with historical and descriptive notes by

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	Symphony No. 8 ("Unfinished") (with Beethoven, Symphony No. 5)	LM-1923
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Fourth Program

TUESDAY EVENING, FEBRUARY 18, at 8:30 o'clock

RAMEAU Suite from the Opera, "Dardanus"

- I. Entrée
- II. Rondeau du sommeil
- III. Rigaudon
- IV. Rondeau gai

STRAVINSKY "Agon," Ballet

INTERMISSION

BRUCKNER Symphony No. 7, in E major

- I. Allegro moderato
 - II. Adagio: Sehr feierlich und langsam
 - III. Scherzo: Allegro; Trio: Etwas langsamer
 - IV. Finale: Bewegt, doch nicht schnell
-

BALDWIN PIANO

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SUITE FROM "DARDANUS"

By JEAN PHILIPPE RAMEAU

Born in Dijon, September 25, 1683; died in Paris, September 12, 1764

"Dardanus, Tragédie lyrique en cinq actes et un prologue," to the text of Le Clerc de la Bruère, was first performed at the *Académie Royale de Musique* in Paris, October 19, 1739. This Suite is drawn from two edited by Vincent d'Indy.

ALTHOUGH Rameau showed himself a musician at the age of seven, playing upon his father's clavecin and although in his early manhood he made his mark in Paris as organist, violinist, and musical theorist, it was not until 1733, at the age of fifty, that he composed his first ambitious stage work. This was *"Hippolyte et Aricie,"* a setting of Racine's *"Phèdre."* It was as a musical theorist that Rameau had attracted most attention. His several treatises on the science of his art, and in particular the investigation of the disposition of chords, though not always found acceptable according to later views, were undoubtedly a stimulus to constructive thought on the subject.

The composer had long sought recognition in the profitable field of opera, but success in opera at that time depended upon an alliance with a librettist of the highest standing, and this alliance he had not been able to make. A collaboration with the two-edged Voltaire did him no good, for the resulting piece, *"Samson,"* was banned on the eve of performance. After *"Hippolyte et Aricie,"* which gave him the theatrical standing he had lacked, he produced operas, ballets and divertissements in quick succession. *"Dardanus,"* which was preceded in the same year by his Ballet *"Les Fêtes d'Hébé,"* had an immediate success and continued in the active repertory until years after his death. It even inspired a parody by Favart, Panard and Parmentier called *"Arlequin Dardanus"* in 1740. Rameau became the composer of the day in Paris. He was thunderously applauded on his every appearance at the *Opéra*, appointed the successor of Lully as *Compositeur de cabinet* for Louis XV, and recommended for the badge of nobility.

It has been said against Rameau, no doubt with justice, that he lacked the true dramatic instinct of Lully before or Gluck after him; that he was careless of the librettos he accepted, and was more interested in the treatment of his orchestra from the purely musical point of view than in theatrical effect, or the handling of the voice. He is said to have made the damaging admission that he could set even the *Gazette de Hollande* to music. And in his old age he remarked one evening to the Abbé Arnaud: "If I were twenty years younger, I would go to Italy, and take Pergolesi for my model, abandon something of my harmony and devote myself to attaining truth of declamation,

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which should be the sole guide of musicians. But after sixty, one cannot change; experience points plainly enough the best course, but the mind refuses to obey."

The defense of Rameau lies in his widespread and clamorous success, based, not upon an easy acquiescence to popular mode, but in harmonic innovation which was courageous as well as engaging, and made him enemies in reactionary quarters. Rameau, delving deep in his earlier years into the science of harmony, wrote voluminously and brilliantly upon the subject. He was always ready to put his theory into practice, and in turn to modify that theory to his practical experience.

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"AGON," A BALLET FOR TWELVE DANCERS

By IGOR STRAVINSKY

Born in St. Petersburg, June 17, 1882

The Ballet *Agon* was composed for the New York City Ballet on a grant from the Rockefeller Foundation and is dedicated to George Balanchine and Lincoln Kirstein. It was first performed as a ballet on December 1, 1957 by that company at the City Center (there was a previous benefit performance on November 27 for the March of Dimes).

There had been several concert performances of the complete score. (It lasts about eighteen minutes.) The first was on June 17, 1957 (at a 75th birthday concert) in the Hollywood Bowl by the Los Angeles Festival Orchestra, the composer conducting. Stravinsky also conducted performances with the *Sudwestfunk* Orchestra of Baden-Baden, at the Salle Pleyel in Paris on October 11, and in Donaueschingen, Germany, on October 19.

The score calls for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets, mandolin, harp, piano, tom-tom (or high timpani), xylophone, castanets and strings. It is dated April 26, 1957.

The mandolin part will be played by Martin Hoherman.

STRAVINSKY's latest Ballet is severely non-representational in the sense that there are no costumes other than the dancers' practice costumes, no décor, no "story." The title, derived from the Greek,

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meaning a "contest" or "struggle," is in itself decorative rather than applicable. The ballet is "pure music" — a balanced co-ordination, a matching of rhythms. Felix Aprahamian remarked in a review of the Paris performance: "Its Greek title, denoting struggle, but used by Stravinsky only in the sense of a dance competition, appears extremely apt for a score so clean, sinewy, and stripped of inessentials, yet so diverse." Balanchine, who made the choreography, has compared it to "an I. B. M. electrical computer," adding, "It is a machine, but a machine that thinks." John Martin, reviewing the Ballet première in *The Times*, objects: "He is wrong, for not even the I. B. M. has attempted a machine that deals in high wit. *Agon* certainly does. Not that it is funny; when you find yourself smiling it is simply with the pleasure of seeing the choreographer deliberately tie himself into compositional knots and resolve them with ease and a touch of bravado right on the final beat."

The Ballet requires four men and eight women. The orchestra is larger than the composer has used since his Symphony of 1945. Its use, however, is at no time massive. The many instruments are chosen for alternation and variety of color. The principal dance subjects (Sarabande, Gailliard, Bransle) upon which the score is built were suggested by a French dance manual of the mid-seventeenth Century.

Jay S. Harrison, in the *New York Herald Tribune*, commented after the Ballet performance upon the integration of the serial manner and the earlier Stravinsky. "Here, for what is really the first time, the two leading schools of twentieth-century musical thought — represented by Stravinsky on the one hand and Schoenberg on the other — are joined so intimately that they become inseparable.

"The result of course is as nothing dreamed before. Though *Agon* is wondrously danceable music, it is also, in the long haul, infinitely more. For instance, Stravinsky, out of the depths of his uncanny technique, has found a way of taking atonality and its linear concomitants and giving them a backbone they have often lacked. Principally, he does it with his rhythm, which is characteristically Stravinskian and

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which, as such, absorbs the inherent aimlessness of atonal melodic device — much as a blotter absorbs a pool of spreading ink.

“In addition, his rhythmic configurations, as is always true of Stravinsky, even lend spine to the methods of orchestral disintegration that he has learned from Webern. Thus, the several and individual planes of *Agon*’s sonority — the astral flecks of sound, the pulverization of tune — do not appear in the least arbitrary. What emerges is a network of sound consisting of bits and pieces of tone everywhere harnessed to a rhythmic base that reassembles these bits and pieces directly the ear has heard them.”

Robert Craft, providing notes for the excellent Columbia recording of this work, writes interestingly about the circumstances of its composition and gives a skeleton analysis here quoted.

“*Agon* is much more than merely the newest addition to the line of neoclassic ballets, of course. It continues their style and their tradition of ballet formulæ. Its interior construction does not follow from them and its technique is wider in scope and more concentrated in depth. But *Agon* is also, I think, far richer in substance and, by whatever techniques composed, it contains some of the most brilliant music Stravinsky has written. (The quartet for mandolin, harp, violin, and ’cello seems to me the high point of all.)

“The dates of composition help to explain the more consistent and fundamental use of serial technique as the work proceeds; they are in accord with Stravinsky’s own development in the direction of through-composed serial music. In December 1953, i.e., before the *In Memoriam Dylan Thomas* and long before the *Canticum* (which was begun in June 1955), Stravinsky composed a fanfare for three trumpets. The ballet begins and ends with this fanfare, albeit considerably expanded and revised the following year and re-written a second time upon the completion of the whole ballet (re-instrumented, especially; for in the first revision the trumpets in the beginning were accompanied by harp only, and in the second section a guitar had been indicated for the part now played by the mandolin). Also dating from December 1953 is the latter part of the *Double Pas de quatre*. About two-fifths of the Ballet were composed in Hollywood in 1954, the first two *Bransles* in

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1956. The remaining portions were completed between February and Hollywood in the spring of 1956, and the third in Venice in August April 1957."

I

Pas de quatre (Quartet Variation). Four male dancers advance from the rear of the stage with backs to audience.

Double Pas de quatre (Double Quartet Variations). Eight female dancers.

Triple Pas de quatre (Triple Quartet Variations). Eight female and four male dancers. *Coda*. Musically this dance is a variation and development of the *Double Pas de quatre*.

II

Prelude. Orchestra.

First Pas de trois. One male and two female dancers.

1. Sarabande step; male dance solo, two steps forward and three steps backward.
2. Gailliard; two female dancers.
3. *Coda*; male and two female dancers.

Interlude. Orchestra.

Second Pas de trois. Two male and one female dancer.

1. Bransle Simple; two male dancers.
2. Bransle Gay; female dance solo. Stravinsky's sketches indicate that the dancer must turn the head towards each of the male dancers in turn at the two points in the score where the instruments stop and the castanet plays alone.
3. Bransle Double (de Poitou); two male dancers and one female.

Interlude. Orchestra.

Pas de deux. Adagio; one male and one female dancer.

Variation; one male dancer.

Variation; one female dancer.

Refrain; one male dancer.

Coda; one male and one female dancer.

III

"*A la strette*." Orchestra. Strings, brass, percussion, piano.

Danse des quatre duos (quartet of four pairs). Four sets of one male and one female dancer.

Danse des quatre trios (quartet of four trios). Strings and trombones. Four sets of one male and two female dancers.

Coda des trois quatuors. All the dancers. Strings and brass. Near the end, at the place in the score where the brasses start to play alone, the female dancers leave the stage and the male dancers return to their original positions with their backs to the audience as at the beginning of the ballet.

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SYMPHONY NO. 7 IN E MAJOR

By ANTON BRUCKNER

Born at Ansfelden, in Upper Austria, September 4, 1824;
died in Vienna, October 11, 1896

The Seventh Symphony was composed in the years 1882 and 1883. It had its first performance at the Gewandhaus Concerts in Leipzig, Arthur Nikisch, conductor, December 30, 1884.

The first performance in the United States was in Chicago by the orchestra of Theodore Thomas, July 29, 1886. Mr. Thomas conducted the Symphony in New York at a concert of the Philharmonic Society, November 13, 1886. The first performance in Boston was at a Boston Symphony concert led by Mr. Gericke, January 5, 1887. Dr. Muck conducted the Symphony December 1, 1906; Mr. Fiedler, February 12, 1910, and January 5, 1912; Dr. Muck, January 4, 1913, and November 19, 1915; Serge Koussevitzky, October 26, 1934, March 6, 1936, October 20, 1939 and April 22, 1949; Charles Munch, December 29, 1950.

The orchestra required consists of the usual wood winds in two's, in the brass 4 Wagnerian tubas and 1 bass tuba, in addition to the customary horns and trumpets.

The score bears the dedication: "To his Majesty, King Ludwig II of Bavaria, in deepest reverence."

THE Seventh Symphony was the direct means of Bruckner's general (and tardy) recognition. For years he had dwelt and taught in Vienna under the shadow of virtual banishment from its concert halls. In this stronghold of anti-Wagnerism there could have been no greater

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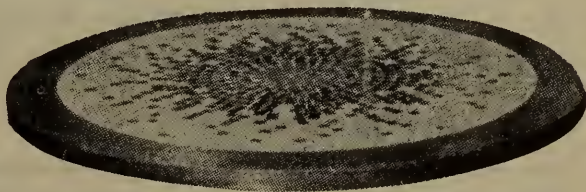
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offense than the presence of a symphonist who accepted the tenets of the "music of the future" with immense adoration. Bruckner, with his characteristic zeal to which nothing could give pause, composed symphony after symphony, each bolder and more searching than the last.

On December 29, 1884, Hugo Wolf, the intrepid Wagnerian, asked the rhetorical question: "Bruckner? Bruckner? Who is he? Where does he live? What does he do? Such questions are asked by people who regularly attend the concerts in Vienna."

The answer came from Leipzig, where, on the next day, a young enthusiast and ex-pupil of the sixty-year-old Bruckner gave the Seventh Symphony its first performance. The place was the Gewandhaus; the conductor, Arthur Nikisch. It was one of his flaming readings — an unmistakable act of revelation which the audience applauded for fifteen minutes. As Bruckner took his bows, obviously touched by the demonstration, one of the critics was moved to sentiment: "One could see from the trembling of his lips and the sparkling moisture in his eyes how difficult it was for the old gentleman to suppress his deep emotion. His homely but honest countenance beamed with a warm inner happiness such as can appear only on the face of one who is too good-hearted to succumb to bitterness even under the pressure of most disheartening circumstances. Having heard his work and now seeing him in person, we asked ourselves in amazement, 'How it is possible that he could remain so long unknown to us?'"

The symphony of the hitherto almost unknown Bruckner made a quick and triumphant progress. Hermann Levi gave it in Munich (March 10, 1885) and made the remark that this was "the most signifi-



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8	Boston	(Tues. A)
11-12	Boston	(Fri.-Sat. II)
15	Rochester	
16	Toronto	
17	Ann Arbor	
18	Detroit	
19	Lexington	
20	Bloomington	
21	Cincinnati	
25-26	Boston	(Fri.-Sat. III)
29	Boston	(Tues. B)
31	Boston	(Rehearsal I)

NOVEMBER

1-2	Boston	(Fri.-Sat. IV)
3	Boston	(Sun. a)
5	Providence	(I)
8-9	Boston	(Fri.-Sat. V)
11	Northampton	
12	New Haven	(I)
13	New York	(Wed. I)
14	Newark	
15	Brooklyn	(I)
16	New York	(Sat. I)
19	Boston	(Tues. C)
20	Cambridge	(Kresge Aud. M.I.T.)
22-23	Boston	(Fri.-Sat. VI)
26	Cambridge	(I)
29-30	Boston	(Fri.-Sat. VII)

DECEMBER

1	Boston	(Sun. b)
3	Providence	(II)
5	Boston	(Rehearsal II)
6-7	Boston	(Fri.-Sat. VIII)
10	Boston	(Tues. D)
11	New York	(Wed. II)
12	Washington	(I)
13	Brooklyn	(II)
14	New York	(Sat. II)
17	Cambridge	(II)
20-21	Boston	(Fri.-Sat. IX)
27-28	Boston	(Fri.-Sat. X)

JANUARY

3-4	Boston	(Fri.-Sat. XI)
5	Boston	(Sun. c)
7	Boston	(Tues. E)
8	Boston	(Rehearsal III)
10-11	Boston	(Fri.-Sat. XII)
14	Hartford	
15	New York	(Wed. III)
16	Storrs	

17	Brooklyn	(III)
18	New York	(Sat. III)
21	Providence	(III)
24-25	Boston	(Fri.-Sat. XIII)
28	Boston	(Tues. F)
29	Boston	(Rehearsal IV)
31-		

FEBRUARY

1	Boston	
2	Boston	(Sun. d)
4	Cambridge	(III)
7-8	Boston	(Fri.-Sat. XV)
10	Bridgeport	
11	New Haven	(II)
12	New York	(Wed. IV)
13	Washington	(II)
14	Brooklyn	(IV)
15	New York	(Sat. IV)
18	Cambridge	(IV)
21-22	Boston	(Fri.-Sat. XVI)
23	Boston	(Sun. e)
25	Providence	(IV)
27	Boston	(Rehearsal V)
28-		

MARCH

1	Boston	
4	Boston	(Tues. G)
7-8	Boston	(Fri.-Sat. XVIII)
9	Boston	(Pension Fund Concert, Aft. and Eve.)
10	Worcester	
11	Providence	(V)
14-15	Boston	(Fri.-Sat. XIX)
17	Springfield	
18	New London	
19	New York	(Wed. V)
20	Philadelphia	
21	Brooklyn	(V)
22	New York	(Sat. V)
25	Cambridge	(V)
27	Boston	(Rehearsal VI)
28-29	Boston	(Fri.-Sat. XX)
30	Boston	(Sun. f)

APRIL

1	Boston	(Tues. H)
3-5	Boston	(Thurs.-Sat. XXI)
8	Cambridge	(VI)
11-12	Boston	(Fri.-Sat. XXII)
18-19	Boston	(Fri.-Sat. XXIII)
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For dates see page opposite.

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cant symphonic work since 1827.” An obvious dig at Brahms, who had lately made some stir in the world with three symphonies. Karl Muck, another youthful admirer of Bruckner, was the first to carry the symphony into Austria, conducting it at Graz. Even Vienna came to it (a Philharmonic concert led by Richter, March 21, 1886). Bruckner tried to prevent the performance by an injunction, fearing further insults, but the success of the work drowned out the recalcitrant minority. Even Dr. Hanslick was compelled to admit that the composer was “called to the stage four or five times after each section of the symphony,” but he held out against the music with the stubbornness of a Beckmesser, finding it “merely bombastic, sickly, and destructive.”

On Wagner’s death, February 13, 1883, the *Adagio* was at once associated with his memory, although this movement had been completed in October, 1882. The biographers refer to this as the *adagio* of “premonition,” and indeed Bruckner welcomed the connection between this poignant movement and the memory of the “great Master.” He wrote to Felix Mottl about a coming performance in Karlsruhe, in 1885, mentioning in connection with the *adagio*: “Funeral music for tubas and horns” and “Please take a very slow and solemn tempo. At the close in the dirge (in memory of the death of the Master), think of our Ideal! — Kindly do not forget the *fff* at the end of the Dirge.”

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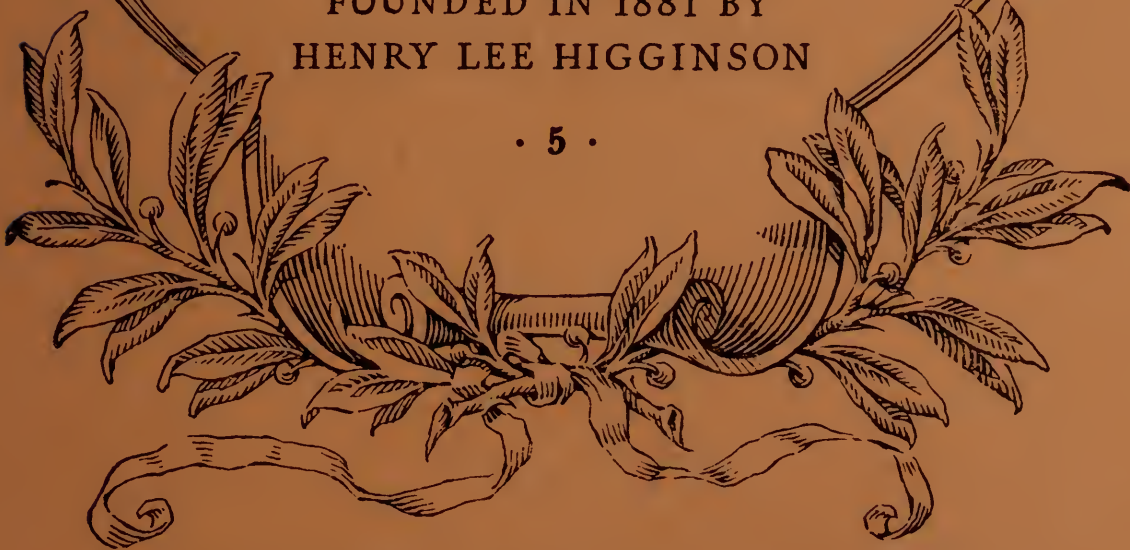
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with historical and descriptive notes by

JOHN N. BURK

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I. Prélude
II. Sarabande
III. Gigue

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III. Allegro vivo

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BEETHOVEN Symphony No. 7, in A major, *Op. 92*
I. Poco sostenuto; Vivace
II. Allegretto
III. Presto; Assai meno presto; Tempo primo
IV. Allegro con brio

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SUITE IN F MAJOR, *Op.* 33

By ALBERT CHARLES PAUL ROUSSEL

Born in Turcoing (Nord), France, on April 5, 1869;
died in Royan (near Bordeaux), France, August 23, 1937

Roussel composed this Suite in 1926 for the Boston Symphony Orchestra and dedicated his score to Serge Koussevitzky. The first sketches were made in March, and the score was completed August 26. The first performance took place at these concerts, January 21, 1927. There were further performances March 17, 1933, when Vladimir Golschmann conducted it as guest, January 21, 1944, March 11, 1949, and April 7 and 9, 1955.

The orchestration is as follows: 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, side-drum, bass drum, cymbals, tambourine, triangle, xylophone, tam-tam, celesta and strings.

THIS Suite followed the composer's tendency in the early twenties to relinquish his pursuit of pictorial subjects and to devote himself to the absolute style — what the French call "*de la musique pure.*" His fondness for the classical form was also evident in his symphonies dating from the same period. The First Symphony, *Le Poème de la Forêt*, *Op.* 7 (1904–06), had been a descriptive piece in symphonic contour. The Second Symphony in B-flat minor, *Op.* 23 (1919–20) marked, in the words of the composer, a new departure for him. "What I want to realize," he explained later in the *Guide de Concert*, "is a music satisfying in itself, a music which seeks to eliminate all picturesque and descriptive elements. . . . I force myself always to put out of my mind the memory of objects and forms susceptible to interpretation in musical sounds. I wish to make only music." The Third Symphony in G minor, *Op.* 42 (1922), the Sinfonietta for Strings, *Op.* 52 (1903–04), and the Fourth Symphony in A major, *Op.* 53 (1930) all align Roussel with the then prevailing revival of eighteenth century form, while showing him more than ever an individual artist speaking in his own voice. These symphonies (except the first) have all been played by the Boston Symphony Orchestra.

The "terrific drive and force" of the prelude to the suite is pointed out by Norman Demuth in his Study of Roussel. "The whole movement," he remarks, "scores remarkably well for military band (or '*Harmonie*' — as the French call the medium), and the writer has vivid memories of it in this form played by the band of the Garde Républicaine at the 1937 Festival of the International Society for Contemporary Music."

"The Sarabande," says this writer, "is a different matter altogether; there is considerable chromaticism and contrapuntal weaving which is obscure on the piano. There is nothing archaic about this music. It

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does not 'breathe the spirit of Spain' or do anything which one might fear." The writer discerns, "a firmness and a solidity of harmony; no counterpoint, merely a succession of logical chords, logical that is to say according to the principles of chordal progression of a traditional type and in the mood of the ancient dance. . . . The final *gigue* is like most of its kind — exuberant, lively and rhythmical with all the go and drive in the world. This one is basically harmonic, intensely tight, but always moving forward and forward to its climaxes. The ghost of 'The Dargason' looms faintly in the distance; probably Roussel never heard this tune."

The final Roussel is characterized with intimate understanding by Arthur Hoérée in a book on his late friend:

"The Suite in F inaugurates the composer's fourth manner. He there resolves the classical problem of equilibrium between form and style, a point of wisdom in which the great masters have before reached their apex. His constant evolution, a sign of vitality, does not preclude a fundamental unity which is in itself æsthetic. Its characteristics are closely bound to the life, the formation, the dominant racial traits of the musician.

"Is his approach to his creative problem objective or subjective? Classic or romantic? To tell the truth, any original artist expressing himself forcefully in his work is in some degree romantic. 'Some of our contemporary composers,' this one has written, 'are romantics in the best sense of the word. Has not our Debussy expressed in a language indifferent to eloquence or expostulation the shapes belonging to his interior being? That species of romanticism is healthy.' On the other hand he finds morbid 'any sentiment resulting in an italicism of self.' The composer of *Evocations*, who harbored a deep love of nature, had the exceptional gift of transposing into music the pictures in his mind's eye. . . .

"When a lady at a reception was disturbed at the number of chocolate cakes which Honegger accepted, this gentleman reassured her: 'Have no fear, in me all will be transformed at once into music.' Joking aside, it is possible to believe that the musical dreaming of the

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pantheist Roussel could be based upon images without necessarily depicting them. When his new orientation took him into a music free of descriptive or literary allusions, he could scarcely change his artist's nature even when he changed the exterior result. He could write without forswearing his past dalliance with impressionism: 'What does music express? The fundamental reality conceived by the composer.' And further: 'I stop no one from seeking in my music a picturesque or literary evocation. I always affirm that such an impression is independent of myself. Without wishing to demean depiction, I always forcefully free my mind from the memory of objects or forms susceptible of translation into musical effects. I wish to make music and nothing else.' . . .

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CONCERTO FOR VIOLA AND ORCHESTRA

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

This Concerto, recently completed, was composed for the Boston Symphony Orchestra and is dedicated to Joseph de Pasquale. The instrumentation follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, triangle, snare drum, bass drum, cymbals, harp, and strings.

Mr. Piston has kindly written for this program his observations on the viola under the heading:

"VIOLA AND ORCHESTRA"

MUSICAL instruments in evolution reflect the ever changing tastes and preferences of players, composers, and listeners. During one's lifetime nearly all instruments show remarkable modifications in tone color, range, dexterity, dynamic power, and other details of technique and expression. These variations are brought about not only by mechanical alterations and improvements, but also by differ-

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ences in the ideal of sound sought by the performer. The same instrument may sound different when played by a different person.

At the present time the violin and the 'cello appear to be in a fairly stable evolutionary state, whereas the viola seems reluctant to settle down to a well-defined standard measurement. Large and small violas may be observed in the same orchestra, and it is evident to the ear that the concept of a characteristic viola tone admits a wider variation than is the case with violin or 'cello tone.

The viola should not be thought of as a "tenor violin" or a higher pitched 'cello. It is a distinct and individual member of our modern family of stringed instruments, its beautifully peculiar sound being largely the result of physical circumstances governing its size and proportions. Were the viola as long as it ought to be for its pitch, relative to that of the violin or the 'cello, the left hand could not negotiate the fingerboard, and if it were of sufficient thickness it could not be held under the chin. As it is, very strong fingers are needed to play it, and the extended position of the left arm can be extremely tiring.

Compared with the violin, the viola has a warmer and richer tone in the low and middle registers, while its upper string is characterized by a certain sandy quality. The high notes are less shrill than those of the violin, less "hi-fi," although they are no less rich in upper partials. The viola has greater tone weight, but it cannot penetrate or soar, unless permitted to do so by carefully adjusted accompanying parts. The ranges of the two instruments are just about equal in extent, the viola being of course pitched a fifth lower.

The Concerto is intended to set forth the resources of the viola in melodic expressivity and technical agility, throughout its range. It was not my intent, however, that the work should be merely a show piece, but rather that the purely musical ideas and their development in a formal design should remain predominant. The score is by no means a

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The two most important problems in this combination of viola solo with orchestra proved to be balance of sound and association of tone colors. These problems are not exactly peculiar to this combination, but they seemed here more pronounced and ever present. I was more than ever impressed with the necessity for the most intimate knowledge of every instrument. Likewise indispensable is the faculty of hearing mentally what one writes, and writing accurately what one hears mentally. The scoring had to be of a transparency to allow the solo voice to be heard in all registers at all times.

I venture to mention some of the instrumental combinations I found attractive and appropriate to the music: viola above oboe, then above flute; viola between oboe and horns, harp; viola high, over staccato brass; viola low, under high flute and harp; viola an octave above English horn; viola in middle register between flutes and bassoon, 'cellos; viola in figuration around oboe and bassoon octaves; viola high in fast spiccato, over harp, bass drum, cymbals, triangle; viola in canon with English horn; high viola with mirror in bass clarinet.

It is my belief that a creative artist cannot and should not resist the urge to reach into the unknown. There are some moments in my concerto the precise effect of which I am unable to predict with cer-

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tainty, because of acoustical and psychological complications. At the present writing I have not heard the work played by the orchestra, but by the time these lines are read I shall know whether or not retouching is called for. We are told the electronic millennium will do away with all these uncertainties of art, and bless us with the security of accurate and predictable rigidity. Until then, composers will continue to grope for perfection.

The Concerto was written expressly for Joseph de Pasquale, and many of its musical thoughts may be said to have been inspired and motivated by his superb viola playing. Its composition was a stimulating and absorbing experience.

WALTER PISTON.

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JOSEPH DE PASQUALE

JOSEPH DE PASQUALE was born in Philadelphia, October 14, 1919. He studied with Louis Bailly at the Curtis Institute, graduating with honors. He has also studied with Max Aranoff and William Primrose. For the duration of the war he played in the Marine Band of Washington, D. C., subsequently joining the viola section of the American Broadcasting Company Orchestra in New York. Mr. de Pasquale became first viola of the Boston Symphony Orchestra in 1947. He has been soloist in performances of Berlioz' *Harold in Italy*, Strauss' *Don Quixote*, Viola Concerto in B minor by Handel(?), and (with Ruth Posselt) Mozart's *Sinfonia Concertante*.

In the present performances he plays a Gaspáro da Salò instrument.

SYMPHONY NO. 7 IN A MAJOR, *Op.* 92

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

BEETHOVEN was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely

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occupy him, and the Seventh Symphony is no exception. It was in the summer of 1812 that the work was completed.* Four years had elapsed since the Pastoral Symphony, but they were not unproductive years, and the Eighth was to follow close upon the Seventh, being completed in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the Seventh Symphony are in large part indeterminate as to date, although the theme of the Allegretto is clearly indicated in a sketchbook of 1809. Grove† is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven, staying at Teplitz, near Prague, "seems to have enjoyed himself thoroughly—in the midst of an intellectual and musical society—free and playful, though innocent.

"Varnhagen von Ense and the famous Rahel, afterwards his wife, were there; the Countess von der Recke from Berlin; and the Sebalds, a musical family from the same city, with one of whom, Amalie, the susceptible Beethoven at once fell violently in love, as Weber had done before him; Varena, Ludwig Löwe the actor, Fichte the philosopher, Tiedge the poet, and other poets and artists were there too; these formed a congenial circle with whom his afternoons and evenings were passed in the greatest good-fellowship and happiness." There was more than one affair of the heart within the circle, and if the affairs came to no conclusion, at least they were not uncondusive to musical romancing. "Here, no doubt," Grove conjectures, "the early ideas of the Seventh Symphony were put into score and gradually

* The manuscript score was dated by the composer "1812; 31ten —"; then follows the vertical stroke of the name of the month, the rest of which a careless binder trimmed off, leaving posterity perpetually in doubt whether it was May or July.

† Sir George Grove: *Beethoven and his Nine Symphonies* (1896).

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elaborated into the perfect state in which we now possess them. Many pleasant traits are recorded by Varnhagen in his letters to his fiancée and others. The coy but obstinate resistance which Beethoven usually offered to extemporising he here laid entirely aside, and his friends probably heard, on these occasions, many a portion of the new Symphony which was seething in his heart and brain, even though no word was dropped by the mighty player to enlighten them."

. .

It would require more than a technical yardstick to measure the true proportions of the Seventh Symphony — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the Finale) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality — the slow movement of the Fourth, many parts of the "Pastoral" are static by comparison. Even the Fifth Symphony dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of grandeur by similar means in its Finale.

The long introduction (Beethoven had not used one since his Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and



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looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music—it was Wagner.

In the Allegretto Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different Allegretto of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. Beethoven was inclined, in his last years, to disapprove of the lively tempo often used, and spoke of changing the indication to Andante quasi allegretto.

The third movement is marked simply "presto," although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of fortissimo and piano. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful presto, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The Finale has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters. Schumann calls it "hitting all around" ("*schlagen um sich*"). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the Finale and Beethoven's accompaniment to the Irish air "Nora Creina," which he

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was working upon at this time for George Thomson of Edinburgh.*

December 8, 1813, is named by Paul Bekker as the date of "a great concert which plays a part in world history," for then Beethoven's Seventh Symphony had its first performance. If the importance of the occasion is to be reckoned as the dazzling emergence of a masterpiece upon the world, then the statement may be questioned. We have plentiful evidence of the inadequacy of the orchestras with which Beethoven had to deal. Beethoven conducting this concert was so deaf that he could not know what the players were doing, and although there was no obvious slip at the concert, there was much trouble at rehearsals. The violinists once laid down their bows and refused to play a passage which they considered impossible. Beethoven persuaded them to take their parts home to study, and the next day all went well. A pitiful picture of Beethoven attempting to conduct is given by Spohr, who sat among the violins. So far as the bulk of the audience is concerned, they responded to the Allegretto of the symphony, but their enthusiasm soon gave way to ecstasy before the exciting drum rolls and fanfares of the battle piece, *Wellington's Victory*, which followed. The performance went very well according to the reports of all who were present, and Beethoven (whatever he may have expected — or been able to hear) was highly pleased with it. He wrote an open letter of gratitude (which was never published) to the *Wiener Zeitung*. The newspaper reports were favorable, one stating that "the applause rose to the point of ecstasy."

* In an interesting article, "Celtic Elements in Beethoven's Seventh Symphony" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a "*ronde des paysans*," are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp rebuke. Never did he evolve a more purely musical scheme.

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with historical and descriptive notes by

JOHN N. BURK

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(Sunday in the Music Shed)

July 11, 12, 13

Series Y (Theatre)

MOZART

CHARLES MUNCH

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(Saturday evening concert in the Music Shed)

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Programs include: Symphony No. 4; Piano Concerto No. 1 in D minor (LEON FLEISHER); Requiem (HILDE GUEDEN, Soprano; DONALD GRAMM, Baritone).

July 25, 26, 27

Series B (Shed)

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Programs include: Debussy, "La Mer"; Ravel, "La Valse"; Rachmaninoff, Piano Concerto No. 3 (BYRON JANIS); Tchaikovsky, Violin Concerto (ZINO FRANCESCATTI).

August 1, 2, 3

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- I. Allegro
- II. Air
- III. Bourrée
- IV. Hornpipe
- V. Andante espressivo
- VI. Allegro deciso

MOZART Symphony in C major, "Linz," (K. 425)

- I. Adagio; allegro spiritoso
- II. Poco adagio
- III. Menuetto
- IV. Presto

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BRAHMS Piano Concerto No. 1, in D minor, *Op. 15*

- I. Maestoso
 - II. Adagio
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SUITE FOR ORCHESTRA (FROM THE WATER MUSIC)

By GEORGE FRIDERIC HANDEL

Born in Halle, February 23, 1685; died in London, April 14, 1759

Arranged by SIR HAMILTON HARTY*

Handel's Water Music was probably composed and performed in parts in 1715 and 1717. The original autograph has been lost. A suite from the music was published by John Walsh in 1720, and another version, differently arranged, in 1740. The full suite of 20 movements was published in the Samuel Arnold edition (1785-1797), and appeared in the complete works as edited by Chrysander.

Sir Hamilton Harty, arranging a suite of six movements in 1918, and then performing it at the Hallé Concerts, has scored it for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings (published in 1922). The Suite was introduced at these concerts December 22, 1949, and repeated April 17, 1953. Suites from the Water Music, derived from Chrysander, have been performed by this Orchestra December 11, 1885, October 21, 1887, December 21, 1900, and March 18, 1927.

IN Handel's time, parties on the Thames were a favorite recreation of Londoners in the summer season. R. A. Streatfeild has described the custom in his *Life of Handel* (1909): "The River Thames was then, far more than now, one of the main highways of London. It was still Spenser's 'silver Thames,' and on a summer's day it must have presented a picture of life and gaiety very different from its present melancholy and deserted aspect. It was peopled by an immense fleet of boats devoted solely to passenger traffic, which were signalled by passing wayfarers from numerous piers between Blackfriars and Putney, just as one now signals a hansom or taxicab. Besides the humble boats that plied for hire, there were plenty of private barges fitted up with no little luxury and manned by liveried servants. The manners and customs of the boatmen were peculiar, and their wit-combats, carried on in the rich and expressive vernacular of Billingsgate, were already proverbial . . . George I liked the River. When the Court was at Whitehall water parties to Richmond or Hampton Court were of frequent occurrence, and as often as not the royal barge was accompanied by an attendant boat laden with musicians."

Handel, serving as *Kapellmeister* to Georg Ludwig, Elector of Hanover, obtained leave of absence to visit England in 1712. He not only overstayed his leave, but came under the open patronage of the reigning Queen Anne, between whom and Georg there was no love lost. Handel, while thus still bound to the House of Hanover, composed his *Ode to Queen Anne*, and his *Te Deum* and *Jubilate* for the hated

* Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941.

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Peace of Utrecht. When the Queen died in 1714, Georg was crowned George I of England and Handel's position became suddenly precarious. He was pointedly ignored by the new monarch and so deprived of his principal opportunities for social recognition and consequent income. But the continuing ostracism of the illustrious Handel would have been likewise a true deprivation to George himself, for he had brought with him from Germany a passion for music which was more enduring than his dislike of a dead queen. It was obviously a question of a propitious moment, and Handel had friends ready to do their tactful part when that moment should come. There are three legends circumstantially related at the time, each claiming the achievement of this act of grace. The Water Music is connected with two of them.

One of Handel's true friends was Francesco Geminiani, violinist and composer for the violin, two years younger than himself. Geminiani, so the story goes, was asked to play one of his concertos at Court, and replying, admitted a rubato in his style so incorrigible that no one could be trusted to accompany him and not be thrown off but Handel himself. Handel was accordingly asked, and accordingly reinstated.

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SYMPHONY IN C MAJOR (KÖCHEL No. 425)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This Symphony, generally assumed to be the one which was written at Linz in November, 1783, was first performed on the fourth of that month, at the palace of Count Thun.

It is scored for 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

The symphony has been performed by this Orchestra November 17, 1882, March 16, 1900, November 19, 1920, and February 7, 1947 (Leonard Bernstein conducting).

IN VIENNA, where Mozart spent the last ten years of his life, composing according to needs, his genius found its full fruition in a quantity of great works. They embrace his finest string quartets and quintets and his piano concertos in numbers; also his five great operas in the buffo style. It must be a reflection on Viennese taste, or lack of musical perception, that he seems never to have been asked to compose a symphony in Vienna. Of the three great symphonies of 1788 there is no record either of commission or performance. Prague, enraptured over *Figaro*, asked in 1786 for the Symphony which bears its name. Three years earlier, while returning from a visit to Salzburg with Constanze a year after their marriage, he stopped in Linz to visit his friend Count Thun, and there hastily composed a symphony.

When it is possible to ascertain the circumstances under which

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Mozart wrote his truly surpassing scores, one is invariably astonished that a triumph of his art, a rare efflorescence of the spirit quite unequalled in kind, could have come into being apparently with entire casualness.

Mozart had been assured of a welcome at Linz from Count Thun, father of his pupil in Vienna. "When we arrived at the gate of Linz," wrote the composer to his father, "we were met by a servant sent to conduct us to the residence of the old Count Thun. I cannot say enough of the politeness with which we were overwhelmed. On Tuesday, November 4, I shall give a concert in the theatre here, and as I have not a single symphony with me, I am writing one for dear life to be ready in time." Mozart was as good as his word — within the five days that remained from his arrival to the hour of the concert a new symphony was written, the parts copied, the piece (presumably) rehearsed. It is small wonder that the experts have found it hard to believe that Mozart at a moment's notice, in a strange house, and in the space of some three days, conceived and completed a full length symphony, replete with innovation, daring and provocative in detail of treatment; the obvious product of one who has taken new thought and gathered new power. As the years pass, the students of Mozart have learned to accept what they will never account for — sudden and incredible manifestations in his development. André has doubted whether the symphony written for Linz was the one in C major. He argued in favor of a shorter one in G major (K. 444) and evidently of the same period as more likely. Niemetschek stated that the one in C major was dedicated to Count Thun, but the original score having been lost, there is no positive proof of this. Jahn inclined to this symphony, and later authorities, notably Saint-Foix and Alfred Einstein, have finally accepted it, dismissing the other one as the work of Michael Haydn, for which Mozart wrote an introductory adagio.

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Jahn discerned the influence of Joseph Haydn in this symphony, particularly the “pathetic, somewhat lengthy *adagio*” which ushers in the *allegro spiritoso*. Mozart had until that time never used an introduction to a symphony. But it should also be noted that introductions in the symphonies of Haydn were decidedly the exception until about this year, after which both composers were inclined towards them. The interrelation of the symphonically developing Mozart and Haydn is always a subject for circumspect opinion. Jahn also points out as Haydnesque the “lively, rapid, and brilliant character of the whole, the effort to please and amuse by turns, and unexpected contrasts of every kind in the harmonies, in the alternations of *forte* and *piano*, and in the instrumental effects.” Saint-Foix rejects this thesis on its face value. To begin with, the Mozart who wrote the “Linz” Symphony had reached an ebullient and self-reliant point in his growth — he was in no mood for imitation. “The small number of symphonies written by Joseph Haydn in the years 1780–1783, which might have had some connection with the ‘Linz’ Symphony, actually show none. It might be more reasonable to suppose a definite effect of this symphony upon the subsequent ones of Haydn.”

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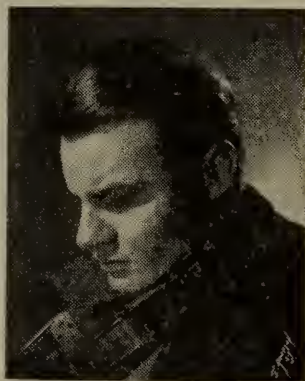
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GARY GRAFFMAN was born in New York City October 14, 1928. His father, a violinist, had been in Russia a pupil of Leopold Auer and in this country served as Concertmaster of the Minneapolis Orchestra, later becoming Auer's assistant in New York. His son showed remarkable aptitude on the piano and at the age of seven, using a pedal extension, was accepted at the Curtis Institute of Music, where he studied with Mme. Isabelle Vengerova. He graduated in 1946, having already made appearances in public with orchestra and in recital. He won the first Rachmaninoff Fund Piano Contest in 1947, the Rachmaninoff Fund Special Award in 1948, and the Leventritt Foundation Award in 1949. He played Prokofieff's Third Concerto with this Orchestra on April 1, 1955.

CONCERTO FOR PIANOFORTE NO. 1 IN D MINOR, *Op. 15*

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Brahms composed his First Concerto through the years 1854-58. It had its first performance at Hanover, January 22, 1859, with Joachim conducting, and the composer as soloist. A performance in Boston was announced by Theodore Thomas to be given on December 9, 1871, but was cancelled. The honor of the first performance in this city belatedly fell to Harold Bauer and the Boston Symphony Orchestra, on December 1, 1900. This was Mr. Bauer's first appearance in the United States. The same pianist repeated the Concerto at these concerts in 1914, 1920, and 1925. Artur Schnabel played it at the Brahms Festival in 1930, and Ossip Gabrilowitsch at the Brahms Festival in 1933. There was a performance by Myra Hess, April 15, 1932; by Rudolf Serkin, December 30, 1938; by Claudio Arrau, January 16, 1942; by Rudolf Firkusny, April 18, 1947; by Myra Hess, March 4, 1949; by Solomon, January 12, 1951; by Leon Fleisher, January 29-30, 1954; by Rudolf Serkin, January 20-21, 1956.

The Concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.

IT MUST have been with an ever-present consciousness of the great things expected of him that the youthful Johannes Brahms labored upon his first venture into the orchestral field. The Brahms whom Schumann received into his arms and publicly named the torchbearer of the symphonic tradition was an obscure youth of twenty, and far from ready to meet the requirements of the prophecy which, under the caption "*Neue Bahne*," Schumann proclaimed on October 23, 1853. Coming after his ten years of virtual retirement from the literary arena, the pronouncement was the more sensational. The world, which has

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always contained a plentiful portion of skeptics, was told that one had come "who should reveal his mastery, not by gradual development, but should spring, like Minerva, fully armed, from the head of Jove. And now he has come, the young creature over whose cradle the Graces and heroes have kept watch. His name is Johannes Brahms." Schumann went further, and ventured to hope: "If he would only point his magic wand to where the might of mass, in chorus and orchestra, lends him his power, yet more wondrous glimpses into the mysteries of the world of the spirit await us."

The Jove-born hero must have been more than a little appalled when this lofty obligation was publicly laid upon his sturdy but inexperienced shoulders. Schumann's sanguine predictions had been built upon nothing more tangible than a portfolio of piano pieces in manuscript. But the young pianist from Hamburg had always a stout heart. Indeed, he had in mind a symphony, and probably a sketch or two in his portfolio. Characteristically, Brahms proceeded with infinite care and labor, fully aware that the domain Schumann had pointed out as his inheritance was mighty in precedent, sacred in tradition. He was determined to do full justice to himself, his score, and the expectations of his kindly prophet.

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II December 17
Symphony No. 7, in A major, *Op.* 92
V March 25
- BRAHMS Symphony No. 4, in E minor, *Op.* 98
I November 26
Academic Festival Overture, *Op.* 80
II December 17
Piano Concerto No. 1, in D minor, *Op.* 15
Soloist: GARY GRAFFMAN IV April 8
- BRUCKNER Symphony No. 7, in E major
IV February 18
- HANDEL Suite for Orchestra (From the "Water Music")
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VI April 8
- HAYDN Symphony No. 101, in D major, "The Clock"
I November 26
- IBERT Chamber Concertino for Saxophone and Orchestra
Soloist: MARCEL MULE III February 4
- MENDELSSOHN Symphony No. 5, in D major, "Reformation," *Op.* 107
II December 17
Symphony No. 4, in A major, "Italian," *Op.* 90
III February 4
- MOZART Symphony in C major, "Linz," K. 425
VI April 8
- PISTON Concerto for Viola and Orchestra
Soloist: JOSEPH DE PASQUALE V March 25
- RAMEAU Suite from the Opera, "Dardanus"
IV February 18
- RAVEL "Ma Mere l'Oye" ("Mother Goose") Children's Pieces
III February 4
- ROUSSEL Suite in F major, *Op.* 33
V March 25
- STRAVINSKY "Agon," Ballet
IV February 18
- TOMASI Ballade for Saxophone and Orchestra
Soloist: MARCEL MULE III February 4
- WAGNER Prelude and Love-death from "Tristan und Isolde"
I November 26

not been armed with an indispensable weapon which was to stand him in good stead through life — rigorous self-criticism. So, when in 1854 he was ready to show three sketched movements of a symphony (the first even orchestrated) to Clara Schumann and others of his friendly advisers, probably not one of them was more aware than the composer that all was not yet well. He had cast his score into a transcription for two pianos, for ready assimilation, and frequently played it over with Clara Schumann or Julius Grimm. In this guise, the traits of the originally pianistic Brahms apparently asserted themselves. He seemed to be tending toward a sonata for two pianofortes, and yet the work was far beyond the range of the two instruments, as Grimm frequently pointed out. "Johannes, however, had quite convinced himself," so relates Florence May, Brahms' pupil and biographer, "that he was not yet ripe for the writing of a symphony, and it occurred to Grimm that the music might be rearranged as a piano concerto. This proposal was entertained by Brahms, who accepted the first and second movements as suitable in essentials for this form. The change of structure involved in the plan, however, proved far from easy of successful accomplishment, and occupied much of the composer's time during two years." The advice of his friend Joachim, who knew a thing or two about concertos, was often sought by Brahms. The original third movement of the projected symphony, having no place in a concerto, was laid aside and eventually used as the number "Behold all flesh," in the German Requiem. The Piano Concerto in D minor, which emerged in 1858 after these transformations, has every mark of the organism which is held aloft by a Herculean arm, through ordeal by fire and water, to final heroic metamorphosis.

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Tuesday Evening, October 15, at 8:15 o'clock

Program

MOZART Symphony in G minor, K. 550

- I. Molto allegro
- II. Andante
- III. Menuetto: Allegretto
- IV. Allegro assai

STRAVINSKY . . . "Jeu de cartes" ("Card Game")
Ballet in Three Deals

INTERMISSION

FRANCK Symphony in D minor

- I. Lento; Allegro non troppo
- II. Allegretto
- III. Allegro non troppo

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Wednesday Evening, October 16, at 8:30 o'clock

Program

MOZART Symphony in G minor, K. 550

- I. Molto allegro
- II. Andante
- III. Menuetto: Allegretto
- IV. Allegro assai

STRAVINSKY . . . "Jeu de cartes" ("Card Game")
Ballet in Three Deals

INTERMISSION

BRAHMS Symphony No. 4, in E minor,
Op. 98

- I. Allegro non troppo
- II. Andante moderato
- III. Allegro giocoso
- IV. Allegro energico e passionato

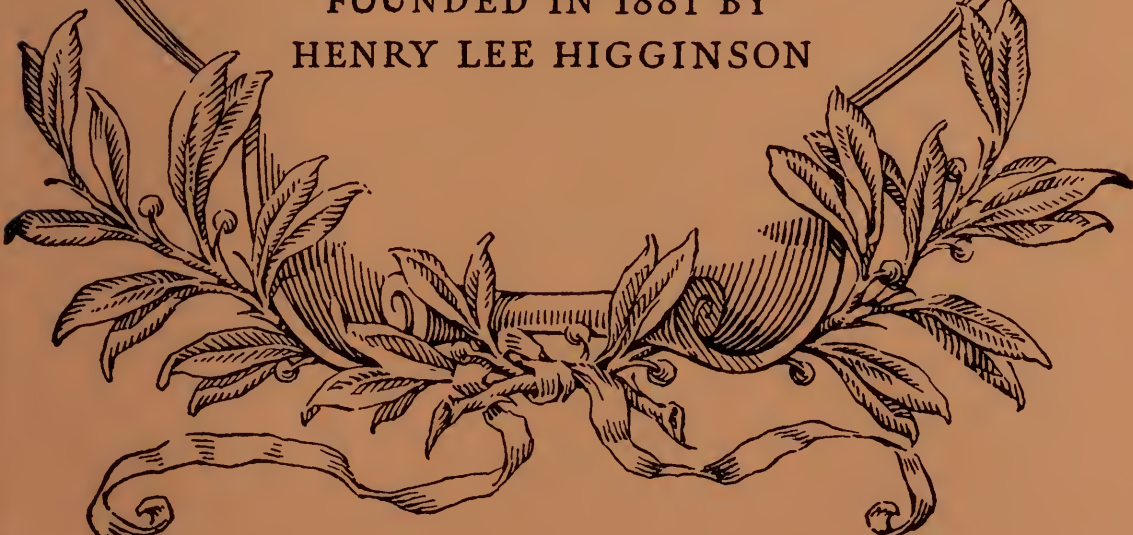
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RICHARD BURGIN, *Associate Conductor*

with historical and descriptive notes by

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Program

MOZART.....Symphony in G minor, K. 550

- I. Molto allegro
- II. Andante
- III. Menuetto: Allegretto
- IV. Allegro assai

STRAVINSKY....“Jeu de cartes” (“Card Game”) Ballet in Three Deals

INTERMISSION

BRAHMS.....Symphony No. 4, in E minor, *Op.* 98

- I. Allegro non troppo
- II. Andante moderato
- III. Allegro giocoso
- IV. Allegro energico e passionato

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SYMPHONY IN G MINOR (K. 550)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was composed in July, 1788, in Vienna. It was last performed at the Friday and Saturday concerts of the Boston Symphony Orchestra on October 4-5, 1957.

The original orchestration calls for flute, 2 oboes, 2 bassoons, 2 horns and strings. Mozart subsequently added parts for 2 clarinets, and this version is used in the present performances.

THE G minor Symphony is cast as plainly as any symphony of Mozart in a pervasive mood and style. It is a strongly incisive music which attains its strength by deftness and concentration instead of by massive means.* The special coloring of the G minor Symphony is illustrated by Mendelssohn's retort to a declaration of Liszt that the pianoforte could produce the essential effects of an orchestral score. "Well," said Mendelssohn, "if he can play the beginning of Mozart's G minor Symphony as it sounds in the orchestra, I will believe him." (The Symphony begins with a delicate *piano* in the string quartet, the lightly singing violins supported by darkly shaded chords of the divided violas.)

The opening theme shows at once the falling semi-tone to the dominant which for generations seems to have been the composers' convention for plaintive sadness. (In Tchaikovsky's Sixth Symphony it reaches a sort of peak.) The melodic phrasing tends to descend, and to move chromatically. The harmonic scheme is also chromatic and modulatory. Conciseness and abruptness are keynotes of the score. The composer states his themes directly without preamble or bridge. The first movement could be said to foreshadow the first movement of Beethoven's C minor Symphony in that it is constructed compactly upon a recurrent germinal figure which is a mere interval; in this case, the falling second. The second theme is conspicuous by a chromatic descent. The development, introduced by two short, arbitrary chords which establish the remote key of F-sharp minor, moves by swift and sudden, but deft, transitions. Its strength is the strength of steel rather than iron, the steel of a fencer who commands the situation by an imperceptible subtlety, whose feints and thrusts

* Mozart dispenses altogether with trumpets and timpani, attaining contrasts by delicate adjustment within a limited orchestral plan. The first autograph indicated two oboes but no clarinets; later Mozart wrote out extensive parts for two clarinets, robbing the oboes of many passages and retaining the oboes principally for ensemble, as if to preserve a requisite touch of acidity. Editions are current with clarinets and without.

Tovey has this to say about the use of the horns: "Another point in the study of the small orchestra is the ingenious use Mozart makes in his symphony of two horns pitched in two different keys, both of them high; by which means he anticipates Berlioz in a device which doubles the normal number of notes possible in his time on the limited scale of the horn. Much of the surprising fullness of tone in the first movement and finale of this symphony comes from the fact that the horns are able to contribute to the harmony when in normal circumstances they would have to be silent."

the eye can scarcely follow. After pages of intensity, the music subsides softly to the last chord of its Coda.

The Andante states its theme, as did the first movement, in the strings, the basses giving another chromatic figuration. The affecting beauty of the working out has been praised innumerable times, Wagner comparing the gently descending figures in thirty-second notes to "the tender murmuring of angels' voices." Writers on Mozart have found harshness and tension in the Minuet — all agree that the Trio, in the major tonality, has no single shadow in its gentle and luminous measures. The Finale has a bright and skipping first theme; a second theme which shows once more the plaintive chromatic descent. Like the first movement, the last is compact with a manipulation which draws the hearer swiftly through a long succession of minor tonalities. The development of the movement (which is in sonata form) reaches a high point of fugal interweaving, the impetus carrying to the very end.

. .

The form of the G minor Symphony is as clear as crystal; about its mood musicians have been at considerable variance. When Professor Tovey found in it "the range of passion," as the artist Mozart saw fit to express passion, he was concurring with an authority of traditional opinion. Against him may be set, surprisingly enough, the opinion of Berlioz, who, addicted as he was to emotional interpretations, found in this Symphony nothing more deep-felt than "grace, delicacy, melodic charm and fineness of workmanship." It is difficult, of course, for a listener accustomed to the lush music of two later centuries (outpourings never dreamt of in Mozart's philosophy) to project himself into the pristine simplicity of the 18th century and respond adequately to what was in its day taken as a new precedent in pathetic utterance. If one is to move discriminately within those smaller confines, receive

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what is fresh, personal and humanly revealing, one must surely familiarize oneself with the run-of-the-mill music of Mozart's time. Then only will Mozart's innovations, little matters of formal sequence, modulation or instrumental coloring, become immediately outstanding, as they were not only outstanding but startling to a listener of 1790. It has required a scholar like Georges de Saint-Foix to make himself so conversant with the style of Mozart's contemporaries that he could perceive in all its force "points where Mozart in the ardor of his subject was led to new boldness." That the G minor Symphony seemed in its day a radical expression of emotion can be readily confirmed by an examination of early commentaries. It will be interesting to review such commentaries through the century and a half which has followed the writing of the G minor Symphony.

Hans Georg Nägeli in his *Vorlesungen über Musik* (1826) took Mozart to task for his excessive melodiousness (*Cantabilität*) which, according to this writer, put a decadence of emotional ferment upon all music. Among all of Mozart's instrumental works Nägeli found only the piano concertos undistorted by this quality.

F. J. Fétis, reviewing the Symphony in Paris (*Revue Musicale*, May 11, 1828) wrote that, "although Mozart has not used formidable orchestral forces in his G minor Symphony, none of the sweeping and massive effects one meets in a symphony of Beethoven, the invention which flames in this work, the accents of passion and energy that pervade and the melancholy color that dominates it result in one of the most beautiful manifestations of the human spirit."

The Chevalier Georg Nikolaus von Nissen, who married Mozart's widow and wrote his first biography (published in 1828), there called the G minor Symphony "the expression of a moving and restless passion, a struggle, a combat against a powerful penetrating agitation."

In 1843 there appeared the biography by Alexander Dimitrievitch Oulibicheff in which this flowery writer of a flowery epoch wrote of the slow movement of the G minor Symphony as "the divine balm applied to the wounds of the soul" and said of the last movement, "I doubt whether music contains anything more profoundly incisive, more cruelly sorrowful, more violently abandoned, more completely impassioned, than the reprise of the Finale."

Richard Wagner, hearing the Symphony at a concert of the *Odeon* in Munich, perceived through a heavy and wooden performance, which he deplored, "a beauty so indestructible that even such mutilation could not obscure it." He found the Andante "exuberant with rapture and audacity" and "the beatitude of its last measures" reminded him of his favorite concept of "death through love." Wagner did not have occasion to describe at length the G minor Symphony, but he wrote thus of Mozart's symphonies in general with his usual clairvoyance in setting down the essential nature of an artist with a perception unobscured by the formal style of another epoch antipathetic to his own:



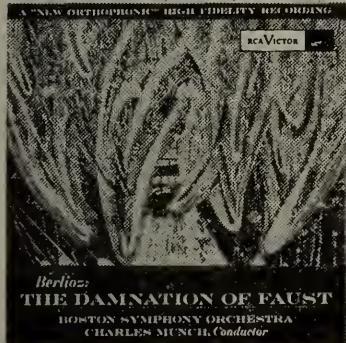
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While Wagner sensed and pointed out the universal beauty in Mozart, the era which Wagner dominated neither remembered nor performed Mozart to any appreciable degree.

"*JEU DE CARTES, Ballet en trois donnes*"

By IGOR STRAVINSKY

Born in Oranienbaum, near St. Petersburg, on June 17, 1882.

Stravinsky composed his ballet "The Card Game" between the summer of 1936 and the end of the year. The piece was performed by the American Ballet (for which it was composed) on April 27 of 1937, at the Metropolitan Opera House in New York. George Balanchine was in charge of the choreography; Mr. Stravinsky conducted. The ballet as a concert piece (which uses the score unaltered) was presented by the Philadelphia Orchestra, Eugene Ormandy conducting, January 14, 1938. It was first heard in Boston when Stravinsky conducted the Boston Symphony Orchestra, December 1, 1939.

The orchestration of the suite is as follow: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, and strings.

WHEN Stravinsky was asked by Mr. Warburg for a new piece to be presented by the American Ballet, he had already contemplated a ballet with an interplay of numerical combinations, with "*Chiffres dansants*" not unlike Schumann's "*Lettres dansantes*." The action was to be implicit in the music. One of the characters would be a malignant force whose ultimate defeat would impart a moral conclusion to the whole.

The ballet, as it was at last worked out, presented an enormous card table, the cards of the pack represented by individual dancers. The shuffling and dealing made a ceremonial introduction to each of the three deals. According to the *mis-en-scène*, at the end of each play, giant fingers, which might have been those of invisible croupiers, removed the cards.

The following summary is that of the composer:

"The characters in this ballet are the cards in a game of poker, disputed between several players on the green baize table of a gaming

* *Kunstwerk der Zukunft* (1860).

house. At each deal the situation is complicated by the endless guiles of the perfidious Joker, who believes himself invincible because of his ability to become any desired card.

"During the first deal, one of the players is beaten, but the other two remain with even 'straights,' although one of them holds the Joker.

"In the second deal, the hand which holds the Joker is victorious, thanks to four Aces who easily beat four Queens.

"Now comes the third deal. The action grows more and more acute. This time it is a struggle between three 'Flushes.' Although at first victorious over one adversary, the Joker, strutting at the head of a sequence of Spades, is beaten by a 'Royal Flush' in Hearts. This puts an end to his malice and knavery. As La Fontaine once said:

'One should ever struggle against wrongdoers.
Peace, I grant, is perfect in its way,
But what purpose does it serve
With enemies who do not keep faith?' "

First Deal

Introduction
Pas d'action
Dance of the Joker
Little Waltz

Second Deal

Introduction
March
Variations of the four Queens
Variation of the Jack of Hearts and Coda
March, and Ensemble

Third Deal

Introduction
Waltz-Minuet
Presto (Combat between Spades and Hearts)
Final Dance (Triumph of the Hearts)

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SYMPHONY NO. 4 IN E MINOR, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and the honor went to the Symphony Society of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, triangle and strings.

WHEN Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. "‘God forbid,’ said Brahms, according to Kalbeck’s account in his biography, ‘I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear them, I’ll play them for you.’ I went to open the piano. ‘No,’ he protested, ‘let it alone. It is not so simple as all that. We must get hold of *Nazi*.’ He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening — a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms’ movements, I waited for one of those present to break out with at least a *Bravo*. I did not feel important enough to raise my voice before the older and more famous friends



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of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, '*Na, denn mann weiter!*' — the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, 'The whole movement gave me the impression of two people pummelling each other in a frightful argument.' Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the Scherzo "unkempt and heavily humorous," and the finale a splendid set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken aback by this reception of his score. "'Naturally I noticed yesterday that the symphony didn't please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?' 'I don't know what Hanslick and Billroth may think of it,' I answered, 'for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.' " Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale. It was plain that he was in serious doubt as to whether the symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the symphony and even to give the "nasty scherzo" a presentable face.

The opinion of the discerning Von Bülow was more encouraging.

He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The symphony was praised — with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!). Even in Meiningen, where the composer conducted the Symphony with Bülow's orchestra, the reception was mixed. It took time and repetition to disclose its great qualities.

Miss May further relates that at the first performance at Meiningen the symphony was enthusiastically received, and that the audience attempted to "obtain a repetition of the third movement." But the report of another witness, the pianist Frederic Lamond, contradicts this. He has told us that the concert began at five o'clock on a Sunday afternoon, and that the symphony was preceded by the Academic Festival Overture and the Violin Concerto, Adolf Brodsky appearing as soloist. The composer conducted. "The Symphony," writes Lamond, "brought little applause." And he goes on to relate an interesting postlude to this occasion:

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"The theater emptied itself; I went to my dressing room behind the stage, and was about to go home. The members of the orchestra were putting their instruments away and some had already left when young Richard Strauss [then twenty], the second *Kapellmeister* in Meiningen, came running up and called to me: 'Lamond, help me bring the orchestra players together; the Duke wishes to have the symphony played again for himself alone.' I got hold of the second horn player, while Strauss mustered one player after another. The theater was dimly lighted and no one had permission to enter the auditorium. I slipped out on the stage. Through the peek hole in the curtain I could see the silhouette of Brahms at the conductor's desk, and about him the intent, deeply absorbed faces of the orchestra players, who looked ghostly in the dim light. The loge in which the Duke sat was also in semi-darkness; and now there began for the second time a performance of the Fourth Symphony!

"The performance stays vividly in my mind, I have heard consummate performances in later years, but never has the overpowering and masterly finale sounded with such conviction as in the darkened empty theater where Brahms, like a mighty conjuror, played with the assembled group of musicians for the listening Duke of Meiningen."

• •

All was not serene between Brahms and Bülow on this memorable Sunday, a circumstance which Lamond has not mentioned. Although Bülow had rehearsed the symphony, Brahms took over the baton for the performance. Bülow, whose outstanding qualities as a conductor were in complete contrast with the clumsiness of the composer, considered his abilities slighted, and shortly resigned from his post as *Hofkapellmeister* at Meiningen. The incident proves the tactlessness of Brahms and the touchiness of Bülow. Yet Bülow carried the symphony, in that same season, through a "crusading" tour of Germany, Holland, and Switzerland.

Florence May has remembered and described another notable performance of this symphony, a decade later, in Vienna, on March 7, 1897, at a Philharmonic concert. Brahms was then a sick man; he had less than a month to live:

"The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today, however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there,



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shrunk in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."

Still another interesting tale is told by Miss May about the Fourth Symphony, and this refers to the summer of 1885, at Mürzzuschlag, when it was nearing completion: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellingner sat out of doors with either arm outspread on the precious papers piled on each side of her."

There was another moment in the history of the symphony when the score might conceivably have been lost. Brahms dispatched the manuscript to Meiningen in September, 1885, a few days before his own arrival there. "I remember," so Frederic Lamond has written, "how Bülow reproached Brahms about it, protesting that so valuable a manuscript as the symphony had been sent to Meiningen by simple post without registration!

" 'What would have happened if the package had been lost?' asked Bülow.

" 'Well, I should have had to compose the symphony again' (*'Na, dann hätte ich die Sinfonie halt' noch einmal komponieren müssen'*), was Brahms' gruff answer."



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Boston Symphony Orchestra
Charles Munch, Music Director

Friday Evening, October 18, at 8:20 o'clock

Program

MOZART Symphony in G minor, K. 550

- I. Molto allegro
- II. Andante
- III. Menuetto: Allegretto
- IV. Allegro assai

STRAVINSKY "Jeu de cartes" ("Card Game")
Ballet in Three Deals

INTERMISSION

BRAHMS Symphony No. 4, in E minor,
Op. 98

- I. Allegro non troppo
- II. Andante moderato
- III. Allegro giocoso
- IV. Allegro energico e passionato

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Saturday Evening, October 19, at 8:15 o'clock

Program

MOZART Symphony in G minor, K. 550

- I. Molto allegro
- II. Andante
- III. Menuetto: Allegretto
- IV. Allegro assai

STRAVINSKY . . . "Jeu de cartes" ("Card Game")
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INTERMISSION

FRANCK Symphony in D minor

- I. Lento: Allegro non troppo
- II. Allegretto
- III. Allegro non troppo

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Seventy-Seventh Season, 1957-58

UNIVERSITY AUDITORIUM

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Sunday Afternoon, October 20, at 3 o'clock

Program

STRAVINSKY . . . "Jeu de cartes" ("Card Game")
Ballet in Three Deals

DEBUSSY "La Mer," Three Orchestral
Sketches

- I. De l'aube à midi sur la mer
- II. Jeux de vagues
- III. Dialogue du vent et de la mer

INTERMISSION

BERLIOZ Fantastic Symphony, Op. 14A

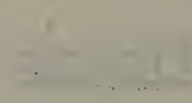
- I. Reveries, Passions
Largo: Allegro agitato e appassionato
assai
- II. A Ball
Waltz: Allegro non troppo
- III. Scene in the Meadows
Adagio
- IV. March to the Scaffold
Allegretto non troppo
- V. Dream of a Witches' Sabbath
Larghetto: Allegro

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Seventy-seventh Season, 1957-58

MUSIC HALL

CINCINNATI

Boston Symphony Orchestra
Charles Munch, Music Director

Monday Evening, October 21, at 8:30 o'clock

Program

MOZART Symphony in G minor, K. 550

- I. Molto allegro
- II. Andante
- III. Menuetto: Allegretto
- IV. Allegro assai

STRAVINSKY "Jeu de cartes" ("Card Game")
Ballet in Three Deals

INTERMISSION

FRANCK Symphony in D minor

- I. Lento; Allegro non troppo
- II. Allegretto
- III. Allegro non troppo

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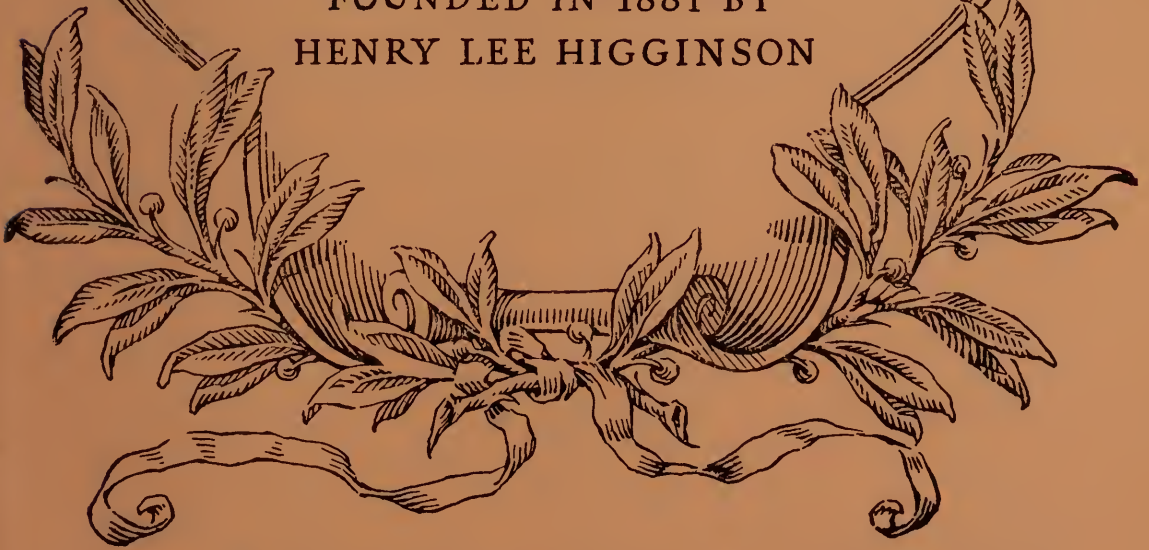
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with historical and descriptive notes by

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Schubert Symphonies Nos. 2, 8 ("*Unfinished*" Symphony)
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MONDAY EVENING, NOVEMBER 11, at 8:00 o'clock

Program

- MOZART.....Symphony in G minor, K. 550
- I. Molto allegro
 - II. Andante
 - III. Menuetto: Allegretto
 - IV. Allegro assai

- VAUGHAN WILLIAMS.....Symphony No. 8, in D minor
- I. Variazione senza tema
 - II. Scherzo alla marcia
 - III. Cavatina
 - IV. Toccata

INTERMISSION

- BRAHMS.....Symphony No. 4, in E minor, Op. 98
- I. Allegro non troppo
 - II. Andante moderato
 - III. Allegro giocoso
 - IV. Allegro energico e passionato
-

The concerts by this Orchestra in Boston on Saturday evenings at 8:30 are broadcast complete by Station WHCN-FM, Hartford. For dates see page 15.

SYMPHONY IN G MINOR (K. 550)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was composed in July, 1788, in Vienna.

The original orchestration calls for flute, 2 oboes, 2 bassoons, 2 horns and strings. Mozart subsequently added parts for 2 clarinets, and this version is used in the present performances.

THE G minor Symphony is cast as plainly as any symphony of Mozart in a pervasive mood and style. It is a strongly incisive music which attains its strength by deftness and concentration instead of by massive means.* The special coloring of the G minor Symphony is illustrated by Mendelssohn's retort to a declaration of Liszt that the pianoforte could produce the essential effects of an orchestral score. "Well," said Mendelssohn, "if he can play the beginning of Mozart's G minor Symphony as it sounds in the orchestra, I will believe him." (The Symphony begins with a delicate *piano* in the string quartet, the lightly singing violins supported by darkly shaded chords of the divided violas.)

The opening theme shows at once the falling semi-tone to the dominant which for generations seems to have been the composers' convention for plaintive sadness. (In Tchaikovsky's Sixth Symphony it reaches a sort of peak.) The melodic phrasing tends to descend, and to move chromatically. The harmonic scheme is also chromatic and modulatory. Conciseness and abruptness are keynotes of the score. The composer states his themes directly without preamble or bridge. The first movement could be said to foreshadow the first movement of Beethoven's C minor Symphony in that it is constructed compactly upon a recurrent germinal figure which is a mere interval; in this case, the falling second. The second theme is conspicuous by a chromatic descent. The development, introduced by two short, arbitrary chords which establish the remote key of F-sharp minor, moves by swift and sudden, but deft, transitions. Its strength is the strength of steel rather than iron, the steel of a fencer who commands

* Mozart dispenses altogether with trumpets and timpani, attaining contrasts by delicate adjustment within a limited orchestral plan. The first autograph indicated two oboes but no clarinets; later Mozart wrote out extensive parts for two clarinets, robbing the oboes of many passages and retaining the oboes principally for ensemble, as if to preserve a requisite touch of acidity. Editions are current with clarinets and without.

Tovey has this to say about the use of the horns: "Another point in the study of the small orchestra is the ingenious use Mozart makes in his symphony of two horns pitched in two different keys, both of them high; by which means he anticipates Berlioz in a device which doubles the normal number of notes possible in his time on the limited scale of the horn. Much of the surprising fullness of tone in the first movement and finale of this symphony comes from the fact that the horns are able to contribute to the harmony when in normal circumstances they would have to be silent."

the situation by an imperceptible subtlety, whose feints and thrusts the eye can scarcely follow. After pages of intensity, the music subsides softly to the last chord of its Coda.

The Andante states its theme, as did the first movement, in the strings, the basses giving another chromatic figuration. The affecting beauty of the working out has been praised innumerable times, Wagner comparing the gently descending figures in thirty-second notes to "the tender murmuring of angels' voices." Writers on Mozart have found harshness and tension in the Minuet — all agree that the Trio, in the major tonality, has no single shadow in its gentle and luminous measures. The Finale has a bright and skipping first theme; a second theme which shows once more the plaintive chromatic descent. Like the first movement, the last is compact with a manipulation which draws the hearer swiftly through a long succession of minor tonalities. The development of the movement (which is in sonata form) reaches a high point of fugal interweaving, the impetus carrying to the very end.

. . .

The form of the G minor Symphony is as clear as crystal; about its mood musicians have been at considerable variance. When Professor Tovey found in it "the range of passion," as the artist Mozart saw fit to express passion, he was concurring with an authority of traditional opinion. Against him may be set, surprisingly enough, the opinion of Berlioz, who, addicted as he was to emotional interpretations, found in this Symphony nothing more deep-felt than "grace, delicacy, melodic charm and fineness of workmanship." It is difficult, of course, for a listener accustomed to the lush music of two later centuries (outpourings never dreamt of in Mozart's philosophy) to project himself into the pristine simplicity of the 18th century and respond adequately to what was in its day taken as a new precedent in pathetic utterance. If one is to move discriminately within those smaller confines, receive what is fresh, personal and humanly revealing, one must surely familiarize oneself with the run-of-the-mill music of Mozart's time. Then only will Mozart's innovations, little matters of formal sequence, modulation or instrumental coloring, become immediately outstanding, as they were not only outstanding but startling to a listener of 1790. It has required a scholar like Georges de Saint-Foix to make himself so conversant with the style of Mozart's contemporaries that he could perceive in all its force "points where Mozart in the ardor of his subject was led to new boldness." That the G minor Symphony seemed in its day a radical expression of emotion can be readily confirmed by an examination of early commentaries. It will be interesting to review such commentaries through the century and a half which has followed the writing of the G minor Symphony.

Hans Georg Nägeli in his *Vorlesungen über Musik* (1826) took Mozart to task for his excessive melodiousness (*Cantabilität*) which, according to this writer, put a decadence of emotional ferment upon all music. Among all of Mozart's instrumental works Nägeli found only the piano concertos undistorted by this quality.

F. J. Fétis, reviewing the Symphony in Paris (*Revue Musicale*, May 11, 1828) wrote that, "although Mozart has not used formidable orchestral forces in his G minor Symphony, none of the sweeping and massive effects one meets in a symphony of Beethoven, the invention which flames in this work, the accents of passion and energy that pervade and the melancholy color that dominates it result in one of the most beautiful manifestations of the human spirit."

The Chevalier Georg Nikolaus von Nissen, who married Mozart's widow and wrote his first biography (published in 1828), there called the G minor Symphony "the expression of a moving and restless passion, a struggle, a combat against a powerful penetrating agitation."

In 1843 there appeared the biography by Alexander Dimitrievitch Oulibicheff in which this flowery writer of a flowery epoch wrote of the slow movement of the G minor Symphony as "the divine balm applied to the wounds of the soul" and said of the last movement, "I doubt whether music contains anything more profoundly incisive, more cruelly sorrowful, more violently abandoned, more completely impassioned, than the reprise of the Finale."

Richard Wagner, hearing the Symphony at a concert of the *Odeon* in Munich, perceived through a heavy and wooden performance, which he deplored, "a beauty so indestructible that even such mutilation could not obscure it." He found the Andante "exuberant with rapture and audacity" and "the beatitude of its last measures" reminded him of his favorite concept of "death through love." Wagner did not have occasion to describe at length the G minor Symphony, but he wrote thus of Mozart's symphonies in general with his usual clairvoyance in setting down the essential nature of an artist with a perception unobscured by the formal style of another epoch antipathetic to his own:

"The longing sigh of the great human voice, drawn to him by the loving power of his genius, breathes from his instruments. He leads the irresistible stream of richest harmony into the heart of his melody, as though with anxious care he sought to give it, by way of compensation for its delivery by mere instruments, the depth of feeling and ardor which lies at the source of the human voice as the expression of the unfathomable depths of the heart."*

While Wagner sensed and pointed out the universal beauty in Mozart, the era which Wagner dominated neither remembered nor performed Mozart to any appreciable degree.

* *Kunstwerk der Zukunft* (1860).

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SYMPHONY IN D MINOR, No. 8

By RALPH VAUGHAN WILLIAMS

Born in Down Ampney, Gloucestershire, October 12, 1872

Vaughan Williams' Eighth Symphony was first performed on May 2, 1956 in Manchester, England, by the Hallé Orchestra under the direction of Sir John Barbirolli, to whom it is dedicated. It has been performed in this country by the orchestras of Philadelphia, Cincinnati, Cleveland, and Dallas.

The orchestration is as follows: 3 flutes and piccolo, 2 oboes, 2 clarinets, 3 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, and the following percussion: side drum, bass drum, triangle, cymbals, vibraphone, xylophone, glockenspiel, tubular bells, tuned gongs in D, E, and A, celesta, 2 harps, and strings.

THE first movement the composer calls a "Fantasia"; the second, the Scherzo, is for wind instruments only; the third, the Cavatina, for strings only. The last movement, which the composer calls "Toccata (*colle campanelle*)," utilizes the percussion *in extenso*. Dr. Ralph Vaughan Williams furnished a description of his symphony for the magazine "Music and Musicians." The notes, copyrighted by the composer and his publisher, the Oxford University Press, are here quoted in brief form.

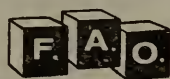
"The Symphony is scored for what is known as the 'Schubert orchestra,' with the addition of a harp. Also there is a large supply of extra percussion, including all the 'phones and 'spiels known to me. The first movement, the Fantasia, is *variazione senza tema* — variations without a theme. It has been nicknamed 'seven variations in search of a theme.' There is, indeed, no definite theme. The opening section contains only a few isolated figures which are developed later, but that is all. Three 'figures' are treated more or less in the variation style. I understand that some hearers may have their withers wrung by a work being called a symphony when its first movement does not correspond to the usual symphonic form. . . . It may perhaps be suggested that, by a little verbal jugglery, this movement may be referred to the conventional scheme.

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“The second movement, the Scherzo, is as its title suggests for wind instruments only: flute, piccolo, two oboes, two clarinets, three bassoons (third ad. lib.), two horns, two trumpets, and three trombones. . . . There is no complete recapitulation of the Scherzo, its place being taken by a short stretto and a few bars of coda. I think I may claim a precedent for this idea of the truncated recapitulation — in the third movement of Brahms’s Clarinet Quintet.”

The third movement, the Cavatina for strings alone, opens with a cantilena for the cellos and later the violins. There is a second section in triple time which concludes with a cadenza-like passage for the solo violin. There is a recapitulation.

“The fourth movement (Toccata), besides full strings and wind, commandeers all the available hitting instruments which can make definite notes, including glockenspiel, celesta, xylophone, vibraphone, tubular bells and tunable gongs. These last are ad. lib. — according to the score they are ‘not absolutely essential but highly desirable.’ After a short, rather sinister exordium the trumpet gives out the principal theme, surrounded by all the tunable percussion. There are thus two sections, each of which is repeated by full orchestra. Then comes another tune, given to the strings and horns. This returns us safely to the principal theme — indeed, we shall soon discover that this movement is a modified rondo.” The symphony ends with a reference to the opening of this movement which Dr. Vaughan Williams calls a “sinister exordium.”

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MOZART’S LAST THREE SYMPHONIES

IN THE last four years of his life, Mozart, not called upon for symphonies, turned once to the form. In the summer 1788, within seven weeks, he wrote the three which have become famous above all that preceded. Mozart in that year was obliged to write nothing better than Court dances for his Emperor, to which he added small pot-boilers on commission, and the Piano Concerto in D minor. In that particular summer he was miserably oppressed by debt. His own world was hardly aware of the existence of these new symphonies, let alone their greatness. It cannot even be said with any certainty that they were performed in his lifetime. He did conduct concerts of his own music at Leipzig in 1789, and in Frankfort in 1790, but the programs did not identify the symphonies. One can reasonably suppose that when no one asked or expected further symphonies of him he turned back to his beloved form simply to please himself, and exercised the

extent of his divergent powers in three distinct styles. The three, according to the late Donald Francis Tovey, "express the healthiest reactions on each other — the E-flat Symphony has always been known as the *locus classicus* for euphony; the G minor accurately defines the range of passion comprehended in the terms of Mozart's art; and the C major ('Jupiter') ends his symphonic career with the youthful majesty of a Greek god."

In this way certain great works of art have come down to us surrounded with mystery as to the how and why of their being. What prompted the young Mozart, who, by the nature of his circumstances always composed with a fee or a performance in view, to take these three rarefied flights into a new brilliance of technical mastery, a new development and splendor of the imagination, leaving far behind the thirty-eight (known) symphonies which preceded?

Speculation on such mysteries as these, although likely to lead to irresponsible conclusions, is hard to resist. The pioneering arrogance of such later Romantics as Beethoven with his *Eroica* or last quartets, Wagner with his *Ring* or *Tristan*, Schubert with his great C major Symphony, was different. Custom then permitted a composer to pursue his musical thoughts to unheard-of ends, leaving the capacities of living performers and the comprehensions of living listeners far behind. In Mozart's time, this sort of thing was simply not done. Mozart was too pressed by the problems of livelihood to dwell upon musical dreamings with no other end than his own inner satisfaction. He had no other choice than to cut his musical cloth to occasion, and even in this outwardly quiet and routine, inwardly momentous summer, he continued to write potboilers — arias, terzets, piano sonatas "for beginners," a march — various pieces written by order of a patron, or to favor some singer or player.

Perhaps what is most to be marvelled at in the composer Mozart — a marvel even exceeding the incredible exploits of a later, "Romantic" century — is his success in not being limited by the strait-jacket of petty commissions. From the operas where, in an elaborate production his name appeared in small type on the posters (if at all) to the serenades for private parties, he gave in return for his small fees music whose undying beauties his patrons did not remotely suspect. Shortly after his death the three symphonies in question appeared in publication, and were performed, their extraordinary qualities received with amazement, disapproval in some quarters, and an enthusiasm which increased from year to year. The three great symphonies (destined to be his last) were closed secrets to his friends who beheld the famous but impecunious young man of thirty-two adding three more to the numerous symphonies he had been turning out with entire facility from the age of eight.

Some have conjectured that Mozart was spurred to this triumphant assertion of his powers by the excitement attendant upon the produc-

tion of *Don Giovanni* in Vienna in May, 1788, following its more highly successful production at Prague in the previous October. Others have found in the more clouded brightness of the G minor Symphony the despondency of a family man harassed by debts, pursued by his landlord. Mozart was indeed in bad financial straits that summer. He was celebrated for his operas, much sought as a virtuoso, as an orchestral conductor, as a composer for every kind of occasion, yet for all these activities he was scantily rewarded, and the incoming florins were far from enough to keep him in a fine coat and proper coach for his evenings with the high-born, and still provide adequate lodgings for him and his ailing Constanze.

Unfortunately for the theory that Mozart wrote his G minor* Symphony when dominated by his financial distress, he finished his entirely gay E-flat symphony† on the very eve of writing the second of his "begging" letters to Herr Michael Puchberg, friend, fellow Mason, amateur musician, and merchant. The first letter asked for the loan of 2,000 florins: "At all events, I beg you to lend me a couple of hundred gulden, because my landlord in the Landstrasse was so pressing that I was obliged to pay him on the spot (in order to avoid anything unpleasant) which caused me great embarrassment." Puchberg sent the two hundred, and Mozart, answering on June 27, and asking for more money, is careful to impress his creditor with his industrious intentions: "I have worked more during the ten days I have lived here than in two months in my former apartment; and if dismal thoughts did not so often intrude (which I strive forcibly to dismiss), I should be very well off here, for I live agreeably, comfortably, and above all, cheaply." Mozart was telling the strict truth about his ten busy days: listed under the date June 22 is a Terzet, and under June 26 a march, piano sonata, and adagio with fugue, for strings, together with a piece of more doubtful bread-winning powers (from which the "dismal thoughts" are quite absent) — the Symphony in E-flat.

Mozart had recently acquired his position as "Chamber Composer" to the Emperor Joseph II. But the post, which had been held by the Chevalier Gluck until his death the year before, was as unremunerative as it was high-sounding. Mozart's emperor was glad to pare the salary of two thousand florins he had paid to Gluck to less than half — the equivalent of two hundred dollars — in Mozart's case. He expected little in return — no exquisite symphonies or operas to set Austria afire — a fresh set of minuets, waltzes, or country dances for each imperial masked ball in the winter season was quite sufficient. Hence the oft-quoted line which Mozart is supposed to have sent back with one of the imperial receipts: "Too much for what I do — not enough for what I can do."

* Koechel lists only one other symphony by Mozart in a minor key—the early symphony in G minor, No. 183 (1773).

† Save four somewhat poignant dissonances at the climax of the introduction.



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SYMPHONY NO. 4 IN E MINOR, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and the honor went to the Symphony Society of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, triangle and strings.

WHEN Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. "‘God forbid,’ said Brahms, according to Kalbeck’s account in his biography, ‘I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear them, I’ll play them for you.’ I went to open the piano. ‘No,’ he protested, ‘let it alone. It is not so simple as all that. We must get hold of *Nazi*.’ He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening — a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth

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turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms' movements, I waited for one of those present to break out with at least a *Bravo*. I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, '*Na, denn mann weiter!*' — the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, 'The whole movement gave me the impression of two people pummelling each other in a frightful argument.' Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the Scherzo "unkempt and heavily humorous," and the finale a splendid set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken aback by this reception of his score. " 'Naturally I noticed yesterday that the symphony didn't please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?' 'I don't know what Hanslick and Billroth may think of it,' I answered, 'for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while



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the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.' " Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale. It was plain that he was in serious doubt as to whether the symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the symphony and even to give the "nasty scherzo" a presentable face.

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The symphony was praised — with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!). Even in Meiningen, where the composer conducted the Symphony with Bülow's orchestra, the reception was mixed. It took time and repetition to disclose its great qualities.

Miss May further relates that at the first performance at Meiningen the symphony was enthusiastically received, and that the audience attempted to "obtain a repetition of the third movement." But the report of another witness, the pianist Frederic Lamond, contradicts this. He has told us that the concert began at five o'clock on a Sunday afternoon, and that the symphony was preceded by the Academic

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SCHEDULE OF CONCERTS, Winter Season 1957-1958

OCTOBER

4-5	Boston	(Fri.-Sat. I)
8	Boston	(Tues. A)
11-12	Boston	(Fri.-Sat. II)
15	Rochester	
16	Toronto	
17	Ann Arbor	
18	Detroit	
19	Lexington	
20	Bloomington	
21	Cincinnati	
25-26	Boston	(Fri.-Sat. III)
29	Boston	(Tues. B)
31	Boston	(Rehearsal I)

NOVEMBER

1-2	Boston	(Fri.-Sat. IV)
3	Boston	(Sun. a)
5	Providence	(I)
8-9	Boston	(Fri.-Sat. V)
11	Northampton	
12	New Haven	(I)
13	New York	(Wed. I)
14	Newark	
15	Brooklyn	(I)
16	New York	(Sat. I)
19	Boston	(Tues. C)
20	Cambridge	(Kresge Aud. M.I.T.)
22-23	Boston	(Fri.-Sat. VI)
26	Cambridge	(I)
29-30	Boston	(Fri.-Sat. VII)

DECEMBER

1	Boston	(Sun. b)
3	Providence	(II)
5	Boston	(Rehearsal II)
6-7	Boston	(Fri.-Sat. VIII)
10	Boston	(Tues. D)
11	New York	(Wed. II)
12	Washington	(I)
13	Brooklyn	(II)
14	New York	(Sat. II)
17	Cambridge	(II)
20-21	Boston	(Fri.-Sat. IX)
27-28	Boston	(Fri.-Sat. X)

JANUARY

3-4	Boston	(Fri.-Sat. XI)
5	Boston	(Sun. c)
7	Boston	(Tues. E)
8	Boston	(Rehearsal III)
10-11	Boston	(Fri.-Sat. XII)
14	Hartford	
15	New York	(Wed III)
16	Storrs	

17	Brooklyn	(III)
18	New York	(Sat. III)
21	Providence	(III)
24-25	Boston	(Fri.-Sat. XIII)
28	Boston	(Tues. F)
29	Boston	(Rehearsal IV)
31-		

FEBRUARY

1	Boston	}	(Fri.-Sat. XIV)
2	Boston		
4	Cambridge		(Sun. d)
7-8	Boston		(III)
10	Bridgeport		(Fri.-Sat. XV)
11	New Haven		(II)
12	New York		(Wed. IV)
13	Washington		(II)
14	Brooklyn		(IV)
15	New York		(Sat. IV)
18	Cambridge		(IV)
21-22	Boston		(Fri.-Sat. XVI)
23	Boston		(Sun. e)
25	Providence		(IV)
27	Boston		(Rehearsal V)
28-			

MARCH

1	Boston	}	(Fri.-Sat. XVII)
4	Boston		
7-8	Boston		(Tues. G)
9	Boston		(Fri.-Sat. XVIII)
			(Pension Fund Concert, Aft. and Eve.)
10	Worcester		
11	Providence		(V)
14-15	Boston		(Fri.-Sat. XIX)
17	Springfield		
18	New London		
19	New York		(Wed. V)
20	Philadelphia		
21	Brooklyn		(V)
22	New York		(Sat. V)
25	Cambridge		(V)
27	Boston		(Rehearsal VI)
28-29	Boston		(Fri.-Sat. XX)
30	Boston		(Sun. f)

APRIL

1	Boston	(Tues. H)
3-5	Boston	(Thurs.-Sat. XXI)
8	Cambridge	(VI)
11-12	Boston	(Fri.-Sat. XXII)
18-19	Boston	(Fri.-Sat. XXIII)
22	Boston	(Tues. I)
24	Boston	(Rehearsal VII)
25-26	Boston	(Fri.-Sat. XXIV)

Festival Overture and the Violin Concerto, Adolf Brodsky appearing as soloist. The composer conducted. "The Symphony," writes Lamond, "brought little applause." And he goes on to relate an interesting postlude to this occasion:

"The theater emptied itself; I went to my dressing room behind the stage, and was about to go home. The members of the orchestra were putting their instruments away and some had already left when young Richard Strauss [then twenty], the second *Kapellmeister* in Meiningen, came running up and called to me: 'Lamond, help me bring the orchestra players together; the Duke wishes to have the symphony played again for himself alone.' I got hold of the second horn player, while Strauss mustered one player after another. The theater was dimly lighted and no one had permission to enter the auditorium. I slipped out on the stage. Through the peek hole in the curtain I could see the silhouette of Brahms at the conductor's desk, and about him the intent, deeply absorbed faces of the orchestra players, who looked ghostly in the dim light. The loge in which the Duke sat was also in semi-darkness; and now there began for the second time a performance of the Fourth Symphony!

"The performance stays vividly in my mind, I have heard consummate performances in later years, but never has the overpowering and masterly finale sounded with such conviction as in the darkened empty theater where Brahms, like a mighty conjuror, played with the assembled group of musicians for the listening Duke of Meiningen."

. .

All was not serene between Brahms and Bülow on this memorable Sunday, a circumstance which Lamond has not mentioned. Although Bülow had rehearsed the symphony, Brahms took over the baton for the performance. Bülow, whose outstanding qualities as a conductor were in complete contrast with the clumsiness of the composer, considered his abilities slighted, and shortly resigned from his post as *Hofkapellmeister* at Meiningen. The incident proves the tactlessness of Brahms and the touchiness of Bülow. Yet Bülow carried the symphony, in that same season, through a "crusading" tour of Germany, Holland, and Switzerland.

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Boston Symphony Orchestra
Charles Munch, Music Director

Tuesday Evening, November 12, at 8:30 o'clock

First Program

HANDEL . . . Concerto Grosso for String
Orchestra, Op. 6, No. 12

Largo - Allegro - Larghetto e piano - Largo
Allegro

VAUGHAN WILLIAMS . . . Symphony No. 8 in D minor

- I. Variazione senza tema
- II. Scherzo alla marcia
- III. Cavatina
- IV. Toccata

INTERMISSION

BRAHMS Piano Concerto No. 1 in D minor,
Op. 15

- I. Maestoso
- II. Adagio
- III. Rondo: Allegro non troppo

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Boston Symphony Orchestra
Charles Munch, Music Director

Thursday Evening, November 14, at 8:40 o'clock

Program

HANDEL Concerto Grosso for String
Orchestra, Op. 6, No. 12

Largo - Allegro - Larghetto e piano -
Largo - Allegro

VAUGHAN WILLIAMS Symphony No. 8 in D minor

- I. Variazione senza tema
- II. Scherzo alla marcia
- III. Cavatina
- IV. Toccata

INTERMISSION

BRAHMS Symphony No. 4 in E minor, Op. 98

- I. Allegro non troppo
- II. Andante moderato
- III. Allegro giocoso
- IV. Allegro energico e passionato

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CHARLES MUNCH, *Music Director*

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CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

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Berlioz "*Fantastic Symphony*"; "*Romeo and Juliet*" (complete); "*Summer Nights*" (DE LOS ANGELES); "*The Damnation of Faust*" (complete); "*L'Enfance du Christ*"
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Bruch Violin Concerto No. 1 (MENUHIN)
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Honegger Symphonies Nos. 2, 5
Ibert "*Escales*" (Ports of Call)
Martini "*Fantaisies symphoniques*"
Menotti Violin Concerto (SPIVAKOVSKY)
Mozart Clarinet Concerto, K. 622 (GOODMAN); Clarinet Quintet, K. 581 (GOODMAN and the BOSTON SYMPHONY QUARTET)
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Ravel "*Daphnis and Chloe*" (complete); Newly Recorded: "*Bolero*"; "*La Valse*"; "*Rapsodie Espagnole*"
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Schubert Symphonies Nos. 2, 8 ("*Unfinished*" Symphony)
Strauss "*Don Quixote*" (Soloist, PIATIGORSKY)
Tchaikovsky Violin Concerto (MILSTEIN); "*Francesca da Rimini*"; "*Romeo and Juliet*" Overture; Symphony No. 4; Serenade for Strings
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<p><i>Copland</i> "<i>Appalachian Spring</i>"; "<i>El Salon Mexico</i>" <i>Hanson</i> Symphony No. 3 <i>Harris</i> Symphony No. 3 <i>Haydn</i> Symphonies Nos. 92, "<i>Oxford</i>"; 94, "<i>Surprise</i>" <i>Khatchaturian</i> Piano Concerto (KAPELL) <i>Mendelssohn</i> Symphony No. 4, "<i>Italian</i>" <i>Mozart</i> "<i>Eine kleine Nachtmusik</i>" <i>Prokofieff</i> "<i>Classical</i>" Symphony; "<i>Lt.</i></p>	<p><i>Kije</i>" Suite; "<i>Romeo and Juliet</i>," Suite No. 2; Symphony No. 5 <i>Rachmaninoff</i> "<i>Isle of the Dead</i>" <i>Ravel</i> "<i>Bolero</i>"; "<i>Ma Mère L'Oye</i>" Suite <i>Schubert</i> Symphony in B minor, "<i>Unfinished</i>" <i>Sibelius</i> Symphonies Nos. 2, 5 <i>Tchaikovsky</i> Serenade in C; Symphonies Nos. 4, 5</p>
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The above recordings are available on Long Play (33½ r.p.m.) and (in some cases) 45 r.p.m.

WEDNESDAY EVENING, NOVEMBER 20, at 8:30 o'clock

Program

MOZART.....Symphony in G minor, K. 550
I. Molto allegro
II. Andante
III. Menuetto: Allegretto
IV. Allegro assai

MENDELSSOHN..Symphony No. 5, in D minor, "Reformation," *Op.* 107
Andante; Allegro con fuoco
Allegro vivace
Andante
Chorale: Ein' feste Burg ist unser Gott (Andante con moto); Allegro vivace; Allegro maestoso

INTERMISSION

BRAHMS.....Symphony No. 4, in E minor, *Op.* 98
I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

The concerts of this orchestra are broadcast complete as follows in Boston: Station WGBH (FM), the Friday afternoon and Saturday evening concerts; Station WXHR (FM), the Friday afternoon, Sunday afternoon and Tuesday evening concerts; Station WCRB (AM and FM), the Saturday evening concerts. For dates see page 15.

BALDWIN PIANO RCA VICTOR RECORDS

SYMPHONY IN G MINOR (K. 550)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony was composed in July, 1788, in Vienna.

The original orchestration calls for flute, 2 oboes, 2 bassoons, 2 horns and strings. Mozart subsequently added parts for 2 clarinets, and this version is used in the present performances.

THE G minor Symphony is cast as plainly as any symphony of Mozart in a pervasive mood and style. It is a strongly incisive music which attains its strength by deftness and concentration instead of by massive means.* The special coloring of the G minor Symphony is illustrated by Mendelssohn's retort to a declaration of Liszt that the pianoforte could produce the essential effects of an orchestral score. "Well," said Mendelssohn, "if he can play the beginning of Mozart's G minor Symphony as it sounds in the orchestra, I will believe him." (The Symphony begins with a delicate *piano* in the string quartet, the lightly singing violins supported by darkly shaded chords of the divided violas.)

The opening theme shows at once the falling semi-tone to the dominant which for generations seems to have been the composers' convention for plaintive sadness. (In Tchaikovsky's Sixth Symphony it reaches a sort of peak.) The melodic phrasing tends to descend, and to move chromatically. The harmonic scheme is also chromatic and modulatory. Conciseness and abruptness are keynotes of the score. The composer states his themes directly without preamble or bridge. The first movement could be said to foreshadow the first movement of Beethoven's C minor Symphony in that it is constructed compactly upon a recurrent germinal figure which is a mere interval; in this case, the falling second. The second theme is conspicuous by a chromatic descent. The development, introduced by two short, arbitrary chords which establish the remote key of F-sharp minor, moves by swift and sudden, but deft, transitions. Its strength is the strength of steel rather than iron, the steel of a fencer who commands

* Mozart dispenses altogether with trumpets and timpani, attaining contrasts by delicate adjustment within a limited orchestral plan. The first autograph indicated two oboes but no clarinets; later Mozart wrote out extensive parts for two clarinets, robbing the oboes of many passages and retaining the oboes principally for ensemble, as if to preserve a requisite touch of acidity. Editions are current with clarinets and without.

Tovey has this to say about the use of the horns: "Another point in the study of the small orchestra is the ingenious use Mozart makes in his symphony of two horns pitched in two different keys, both of them high; by which means he anticipates Berlioz in a device which doubles the normal number of notes possible in his time on the limited scale of the horn. Much of the surprising fullness of tone in the first movement and finale of this symphony comes from the fact that the horns are able to contribute to the harmony when in normal circumstances they would have to be silent."

the situation by an imperceptible subtlety, whose feints and thrusts the eye can scarcely follow. After pages of intensity, the music subsides softly to the last chord of its Coda.

The Andante states its theme, as did the first movement, in the strings, the basses giving another chromatic figuration. The affecting beauty of the working out has been praised innumerable times, Wagner comparing the gently descending figures in thirty-second notes to "the tender murmuring of angels' voices." Writers on Mozart have found harshness and tension in the Minuet — all agree that the Trio, in the major tonality, has no single shadow in its gentle and luminous measures. The Finale has a bright and skipping first theme; a second theme which shows once more the plaintive chromatic descent. Like the first movement, the last is compact with a manipulation which draws the hearer swiftly through a long succession of minor tonalities. The development of the movement (which is in sonata form) reaches a high point of fugal interweaving, the impetus carrying to the very end.

• •

The form of the G minor Symphony is as clear as crystal; about its mood musicians have been at considerable variance. When Professor Tovey found in it "the range of passion," as the artist Mozart saw fit to express passion, he was concurring with an authority of traditional opinion. Against him may be set, surprisingly enough, the opinion of Berlioz, who, addicted as he was to emotional interpretations, found in this Symphony nothing more deep-felt than "grace, delicacy, melodic charm and fineness of workmanship." It is difficult, of course, for a listener accustomed to the lush music of two later centuries (out-pourings never dreamt of in Mozart's philosophy) to project himself

The next concert in the Humanities Series is scheduled for Sunday afternoon, December 15 at 3:00 and will present the CURTIS STRING QUARTET in the following program:

Haydn, Quartet in F minor, Opus 20, No. 5

Prokofieff, Quartet No. 2, Opus 92

Beethoven, Quartet in E minor, Opus 59, No. 2

(The Curtis String Quartet replaces the originally-scheduled Pauk Quartet which has been forced to cancel its entire American concert tour because of illness.)

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into the pristine simplicity of the 18th century and respond adequately to what was in its day taken as a new precedent in pathetic utterance. If one is to move discriminately within those smaller confines, receive what is fresh, personal and humanly revealing, one must surely familiarize oneself with the run-of-the-mill music of Mozart's time. Then only will Mozart's innovations, little matters of formal sequence, modulation or instrumental coloring, become immediately outstanding, as they were not only outstanding but startling to a listener of 1790. It has required a scholar like Georges de Saint-Foix to make himself so conversant with the style of Mozart's contemporaries that he could perceive in all its force "points where Mozart in the ardor of his subject was led to new boldness." That the G minor Symphony seemed in its day a radical expression of emotion can be readily confirmed by an examination of early commentaries. It will be interesting to review such commentaries through the century and a half which has followed the writing of the G minor Symphony.

Hans Georg Nägeli in his *Vorlesungen über Musik* (1826) took Mozart to task for his excessive melodiousness (*Cantabilität*) which, according to this writer, put a decadence of emotional ferment upon all music. Among all of Mozart's instrumental works Nägeli found only the piano concertos undistorted by this quality.

F. J. Fétis, reviewing the Symphony in Paris (*Revue Musicale*, May 11, 1828) wrote that, "although Mozart has not used formidable orchestral forces in his G minor Symphony, none of the sweeping and massive effects one meets in a symphony of Beethoven, the invention which flames in this work, the accents of passion and energy that pervade and the melancholy color that dominates it result in one of the most beautiful manifestations of the human spirit."

The Chevalier Georg Nikolaus von Nissen, who married Mozart's widow and wrote his first biography (published in 1828), there called the G minor Symphony "the expression of a moving and restless passion, a struggle, a combat against a powerful penetrating agitation."

In 1843 there appeared the biography by Alexander Dimitrievitch Oulibicheff in which this flowery writer of a flowery epoch wrote of the slow movement of the G minor Symphony as "the divine balm applied to the wounds of the soul" and said of the last movement, "I doubt whether music contains anything more profoundly incisive, more cruelly sorrowful, more violently abandoned, more completely impassioned, than the reprise of the Finale."

Richard Wagner, hearing the Symphony at a concert of the *Odeon* in Munich, perceived through a heavy and wooden performance, which he deplored, "a beauty so indestructible that even such mutilation could not obscure it." He found the Andante "exuberant with

rapture and audacity" and "the beatitude of its last measures" reminded him of his favorite concept of "death through love." Wagner did not have occasion to describe at length the G minor Symphony, but he wrote thus of Mozart's symphonies in general with his usual clairvoyance in setting down the essential nature of an artist with a perception unobscured by the formal style of another epoch antipathetic to his own:

"The longing sigh of the great human voice, drawn to him by the loving power of his genius, breathes from his instruments. He leads the irresistible stream of richest harmony into the heart of his melody, as though with anxious care he sought to give it, by way of compensation for its delivery by mere instruments, the depth of feeling and ardor which lies at the source of the human voice as the expression of the unfathomable depths of the heart."*

While Wagner sensed and pointed out the universal beauty in Mozart, the era which Wagner dominated neither remembered nor performed Mozart to any appreciable degree.

* *Kunstwerk der Zukunft* (1860).

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SYMPHONY NO. 5, "REFORMATION," IN D MINOR, *Op.* 107

By FELIX MENDELSSOHN-BARTHOLDY

Born at Hamburg on February 3, 1809; died at Leipzig on November 4, 1847

Mendelssohn composed his "Reformation" Symphony between the autumn of 1829, and April, 1830 and first performed it at a concert in the *Singakademie*, Berlin, November 15, 1832. The score was published posthumously in 1868 and, performed in many cities in that year, was first heard in the United States at a concert of the Handel and Haydn Society in the Boston Music Hall on May 9, Karl Zerrahn conducting. The symphony has been performed at the concerts of this orchestra January 20, 1882, November 2, 1883, March 12, 1886, January 2, 1920, March 29, 1945, and February 10-11, 1950.

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The score calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings. A serpent doubling a contra-bassoon is indicated in the last movement.*

WHEN Mendelssohn composed his "Reformation" Symphony in North Wales in September, 1829, he had in mind the celebration planned in Germany for the following year of the Tercentenary of the Augsburg Confession, the drawing up of the Constitution of the Protestant faith in June, 1530. The composer used in the introduction to the first movement the so-called "Dresden Amen," otherwise known to us as the cadence of the Eucharist motive in Wagner's "Parsifal." Each composer had undoubtedly heard, while living in Dresden, this response of Roman Catholic sources, then familiar in the churches of the Saxon capital. It exists in two forms, and the cadence with the familiar rising sixths was used by both composers. The chorale attributed to Luther, "*Ein' feste Burg ist unser Gott*," becomes the subject of the introduction to the Finale. It appears at the beginning, first heard from the solo flute. It undergoes proud returns in the body of the movement, in augmentation. The old chorale melody which Mendelssohn resurrected differs from the form familiar to us in Bach's arrangement of the chorale and his Cantata based upon it. When the "Reformation" Symphony was generally made known to the musical world in 1868, enthusiasts first remarked that the use of the Roman Catholic response, the "Dresden Amen," in the introduction to the first movement was followed by an Allegro con fuoco of "ferocious sectarian struggle." The emergence and ultimate prevalence of the chorale at the end of the Symphony fitted into their picture, but the airy middle movement did not. They could do no better than point to the fact that Mendelssohn had not specifically called it a "scherzo" in his score.

When the celebration of the anniversary failed to take place in 1830, Mendelssohn was apparently relieved. He wrote to Dorn in June: "Perhaps it is as well for some reasons that the performance has been postponed, for it occurred to me afterwards that the chorale part and the other Catholicisms would have a strange appearance in a theatre, and that the Reformation song would not sound very well at Whitsuntide."

* The serpent, obsolescent at that time, was used in the sixteenth and seventeenth centuries to accompany plainsong in churches. Marin Marsenne, in his "*Harmonie Universelle*" (1636-37) claimed that the serpent, even when played by a boy, could well support "the voices of twenty robust monks." It may have been on account of the religious association that Mendelssohn introduced the serpent in the bass of his orchestra for the chorale (however, he used a serpent in his "Sea Calm and Prosperous Voyage," and also in his "St. Paul"). The serpent, once a popular brass bass (to which family it belongs by virtue of its cup mouthpiece) was last heard in military bands, but was abandoned, largely because it was so awkward to carry. Cecil Forsyth, in his invaluable book on orchestration, describes its legendary virtues and obvious deficiencies, and concludes: "The old instrument presented the appearance of a dishevelled drain pipe which was suffering internally." Now, the serpent is to be found in glass cases, seen but not heard. There are two specimens in the Casadesus Collection of the Boston Symphony Orchestra.

One curious fact about Mendelssohn the composer, often remarked by his friends, was his ability to carry a new score in his head, remembered in every detail. Mendelssohn's friend Eduard Devrient has written in his "Recollections" of Mendelssohn that the composer talked over the plan of the "Reformation" Symphony freely in the year of its composition and played the leading subjects to him. "With the greatest expectations I saw the work arise. In this work he tried a strange experiment in writing down the score, which I had scarcely deemed practicable. It is well known that scores are generally written by noting down only the bass, the leading phrases and effects in their appropriate lines, thus giving a complete outline of a movement, and leaving the remainder of the instrumentation to be filled in afterwards. Felix undertook to write bar by bar, down the entire score, the whole of the instrumentation. It is true that he never wrote out a composition until it was quite completed in his head, and he had played it over to those nearest to him; but nevertheless this was a gigantic effort of memory, to fit in each detail, each doubling of parts, each solo effect barwise, like an immense mosaic. It was wonderful to watch the black column slowly advance upon the blank music paper. Felix said it was so great an effort that he would never do it again; he discontinued the process after the first movement of the symphony. It had proved his

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power, however, mentally to elaborate a work in its minutest details."

The fact that Mendelssohn could so clearly visualize an unwritten score is not the only remarkable thing about the way he composed. The summer which produced the "Scottish" and "Reformation" Symphonies and the "Hebrides" Overture would surely have been a summer of postponement for any usual young man of twenty, whatever his abilities and ambitions. He then went to England as the first venture in his pilgrimage to see the world with the avowed purpose of generally broadening himself. Between visits to London, where he conducted and played the piano, he had time to travel about Scotland, taking in every historical relic, sketching scenery, and describing his experiences at great length in letters to his family in Berlin. During all this time he was being perpetually entertained and responded in kind. Where he found leisure to dream out his scores it would be hard to say. It is often true that a composer's outward life, although recorded in great detail, quite fails to account for the secret creative life of the artist.

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SYMPHONY NO. 4 IN E MINOR, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The Fourth Symphony was announced for its first performance in America by the Boston Symphony Orchestra, November 26, 1886. Wilhelm Gericke duly conducted the symphony on Friday, November 25, but he was not satisfied with the performance, and withdrew the score for further preparation, substituting the First Symphony by Robert Schumann. Since the Friday performance was considered a "public rehearsal," although, according to a newspaper account, Mr. Gericke did not at any point stop the orchestra, this was not called a "first performance," and the honor went to the Symphony Society of New York on December 11, Walter Damrosch conducting. The Boston performance took place on December 23.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, triangle and strings.

WHEN Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. "'God forbid,' said Brahms, according to Kalbeck's account in his biography, 'I have not been so ambitious. I have put together only a



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"Russell Stanger conducted with youthful and sympathetic animation, an interpretation of quality, excellent in movement, rich in sonority."—Clarendon, *Le Figaro*, Paris

"The orchestra of the Société des Concerts du Conservatoire was conducted by Russell Stanger, who left a deep impression."—Suzanne Demarquez, *Musical Courier*

PHILADELPHIA: "His debut was nothing short of a tremendous success. Stanger revealed an amazing mastery of Hindemith's modern idiom in *Mathis der Maler*. His inspired reading far surpassed the *Malers* of most of the so-called 'veteran' conductors. In Ravel's *La Valse* he produced a wealth of stunning orchestral sounds."—J. Cartin McKinney, *Philadelphia Daily News*

RICHMOND: ". . . A dynamic young conductor . . . concert a rare delight."—Helen de Motte, *The Richmond News Leader*

PORTLAND, OREGON: "Monday night's Portland Symphony audience engaged at the end of the concert in what seemed almost a competition with the orchestral players to see which could applaud longer and harder for the young conductor, Russell Stanger."—Frederic Rothchild, *Oregon Journal*

BOSTON: "Russell Stanger is a conductor with a dynamic approach, and an exceedingly musical spirit."—Rudolph Elie, *The Boston Herald*

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few bits in the way of polkas and waltzes. If you would like to hear them, I'll play them for you.' I went to open the piano. 'No,' he protested, 'let it alone. It is not so simple as all that. We must get hold of *Nazi*.' He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening — a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms' movements, I waited for one of those present to break out with at least a *Bravo*. I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, '*Na, denn mann weiter!*' — the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, 'The whole movement gave me the impression of two people pummelling each other in a frightful argument.' Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the Scherzo "unkempt and heavily humorous," and the finale a splendid set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the party broke up rather lamely with little said. When he met Brahms

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the next day it was clear that the composer had been taken aback by this reception of his score. " 'Naturally I noticed yesterday that the symphony didn't please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?' 'I don't know what Hanslick and Billroth may think of it,' I answered, 'for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.' " Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale. It was plain that he was in serious doubt as to whether the symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the symphony and even to give the "nasty scherzo" a presentable face.

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The symphony was praised —



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with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!). Even in Meiningen, where the composer conducted the Symphony with Bülow's orchestra, the reception was mixed. It took time and repetition to disclose its great qualities.

Miss May further relates that at the first performance at Meiningen the symphony was enthusiastically received, and that the audience attempted to "obtain a repetition of the third movement." But the report of another witness, the pianist Frederic Lamond, contradicts this. He has told us that the concert began at five o'clock on a Sunday afternoon, and that the symphony was preceded by the Academic Festival Overture and the Violin Concerto, Adolf Brodsky appearing as soloist. The composer conducted. "The Symphony," writes Lamond, "brought little applause." And he goes on to relate an interesting postlude to this occasion:

"The theater emptied itself; I went to my dressing room behind the stage, and was about to go home. The members of the orchestra were putting their instruments away and some had already left when young Richard Strauss [then twenty], the second *Kapellmeister* in Meiningen, came running up and called to me: 'Lamond, help me bring the orchestra players together; the Duke wishes to have the symphony played again for himself alone.' I got hold of the second horn player, while Strauss mustered one player after another. The theater was dimly lighted and no one had permission to enter the auditorium. I slipped out on the stage. Through the peek hole in the curtain I could see the silhouette of Brahms at the conductor's desk, and about him the intent, deeply absorbed faces of the orchestra players, who looked ghostly in the dim light. The loge in which the Duke sat was also in semi-darkness; and now there began for the second time a performance of the Fourth Symphony!

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4-5	Boston	(Fri.-Sat. I)
8	Boston	(Tues. A)
11-12	Boston	(Fri.-Sat. II)
15	Rochester	
16	Toronto	
17	Ann Arbor	
18	Detroit	
19	Lexington	
20	Bloomington	
21	Cincinnati	
25-26	Boston	(Fri.-Sat. III)
29	Boston	(Tues. B)
31	Boston	(Rehearsal I)

NOVEMBER

1-2	Boston	(Fri.-Sat. IV)
3	Boston	(Sun. a)
5	Providence	(I)
8-9	Boston	(Fri.-Sat. V)
11	Northampton	
12	New Haven	(I)
13	New York	(Wed. I)
14	Newark	
15	Brooklyn	(I)
16	New York	(Sat. I)
19	Boston	(Tues. C)
20	Cambridge	(Kresge Aud. M.I.T.)
22-23	Boston	(Fri.-Sat. VI)
26	Cambridge	(I)
29-30	Boston	(Fri.-Sat. VII)

DECEMBER

1	Boston	(Sun. b)
3	Providence	(II)
5	Boston	(Rehearsal II)
6-7	Boston	(Fri.-Sat. VIII)
10	Boston	(Tues. D)
11	New York	(Wed. II)
12	Washington	(I)
13	Brooklyn	(II)
14	New York	(Sat. II)
17	Cambridge	(II)
20-21	Boston	(Fri.-Sat. IX)
27-28	Boston	(Fri.-Sat. X)

JANUARY

3-4	Boston	(Fri.-Sat. XI)
5	Boston	(Sun. c)
7	Boston	(Tues. E)
8	Boston	(Rehearsal III)
10-11	Boston	(Fri.-Sat. XII)
14	Hartford	
15	New York	(Wed. III)
16	Storrs	

17	Brooklyn	(III)
18	New York	(Sat. III)
21	Providence	(III)
24-25	Boston	(Fri.-Sat. XIII)
28	Boston	(Tues. F)
29	Boston	(Rehearsal IV)

FEBRUARY

1	Boston	
2	Boston	(Sun. d)
4	Cambridge	(III)
7-8	Boston	(Fri.-Sat. XV)
10	Bridgeport	
11	New Haven	(II)
12	New York	(Wed. IV)
13	Washington	(II)
14	Brooklyn	(IV)
15	New York	(Sat. IV)
18	Cambridge	(IV)
21-22	Boston	(Fri.-Sat. XVI)
23	Boston	(Sun. e)
25	Providence	(IV)
27	Boston	(Rehearsal V)

MARCH

1	Boston	
4	Boston	(Tues. G)
7-8	Boston	(Fri.-Sat. XVIII)
9	Boston	(Pension Fund Concert, Aft. and Eve.)

10	Worcester	
11	Providence	(V)
14-15	Boston	(Fri.-Sat. XIX)
17	Springfield	
18	New London	
19	New York	(Wed. V)
20	Philadelphia	
21	Brooklyn	(V)
22	New York	(Sat. V)
25	Cambridge	(V)
27	Boston	(Rehearsal VI)
28-29	Boston	(Fri.-Sat. XX)
30	Boston	(Sun. f)

APRIL

1	Boston	(Tues. H)
3-5	Boston	(Thurs.-Sat. XXI)
8	Cambridge	(VI)
11-12	Boston	(Fri.-Sat. XXII)
18-19	Boston	(Fri.-Sat. XXIII)
22	Boston	(Tues. I)
24	Boston	(Rehearsal VII)
25-26	Boston	(Fri.-Sat. XXIV)

"The performance stays vividly in my mind, I have heard consummate performances in later years, but never has the overpowering and masterly finale sounded with such conviction as in the darkened empty theater where Brahms, like a mighty conjuror, played with the assembled group of musicians for the listening Duke of Meiningen."

All was not serene between Brahms and Bülow on this memorable Sunday, a circumstance which Lamond has not mentioned. Although Bülow had rehearsed the symphony, Brahms took over the baton for the performance. Bülow, whose outstanding qualities as a conductor were in complete contrast with the clumsiness of the composer, considered his abilities slighted, and shortly resigned from his post as *Hofkapellmeister* at Meiningen. The incident proves the tactlessness of Brahms and the touchiness of Bülow. Yet Bülow carried the symphony, in that same season, through a "crusading" tour of Germany, Holland, and Switzerland.

Florence May has remembered and described another notable performance of this symphony, a decade later, in Vienna, on March 7, 1897, at a Philharmonic concert. Brahms was then a sick man; he had less than a month to live:

"The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. Today, however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."

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No. 2

- I. In the Streets and byways
- II. The Fragrance of the Night
- III. The Morning of a Festival Day

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BERLIOZ Fantastic Symphony, Op. 14A

- I. Reveries, Passions
Largo: Allegro agitato e appassionato
assai
- II. A Ball
Waltz: Allegro non troppo
- III. Scene in the Meadows
Adagio
- IV. March to the Scaffold
Allegro non troppo
- V. Dream of a Witches' Sabbath
Larghetto: Allegro

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Op. 64

- I. Andante; Allegro con anima
- II. Andante cantabile con alcuna licenza
- III. Valse: Allegro moderato
- IV. Finale: Andante maestoso; Allegro
vivace

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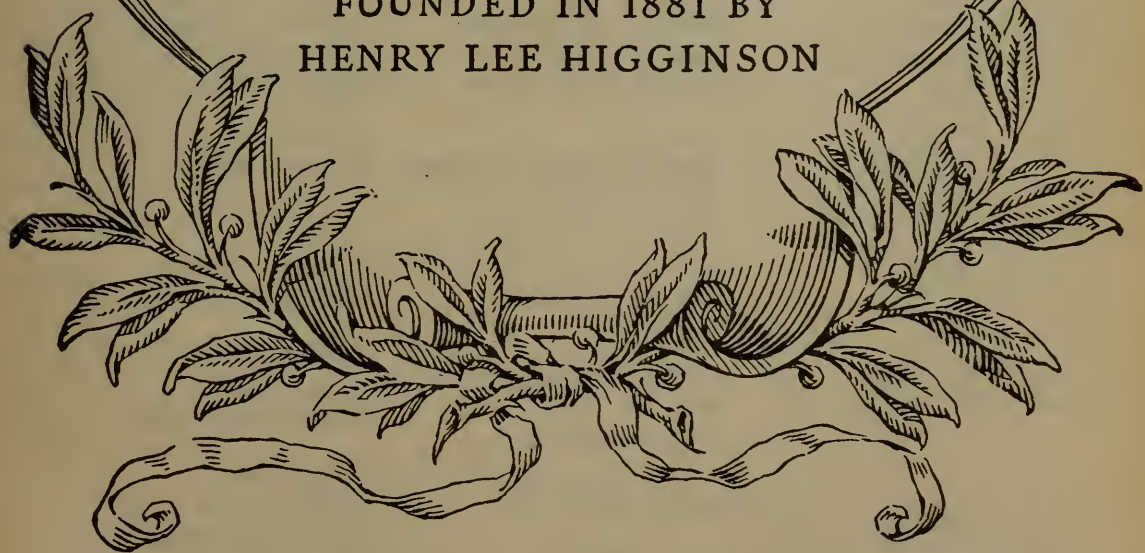


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with historical and descriptive notes by

JOHN N. BURK

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Berlioz "Fantastic Symphony"; "Romeo and Juliet" (complete); "Summer Nights" (DE LOS ANGELES); "The Damnation of Faust" (complete); "L'Enfance du Christ"
Brahms Piano Concerto No. 2 (RUBINSTEIN); Symphonies Nos. 1, 2; "Tragic Overture"
Bruch Violin Concerto No. 1 (MENUHIN)
Chausson "Poème" for Violin and Orchestra (OISTRAKH)
Chopin Piano Concerto No. 2 (BRAILOWSKY)
Debussy "The Martyrdom of St. Sebastian"; "Prelude to the Afternoon of a Faun"; "The Blessed Damsel" (DE LOS ANGELES); "La Mer"
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Franck Symphony in D minor
Honegger Symphonies Nos. 2, 5
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Roussel "Bacchus and Ariane," Suite No. 2
Saint-Saëns "Introduction and Rondo Capriccioso" (OISTRAKH); Piano Concerto No. 4 (BRAILOWSKY)
Schubert Symphonies Nos. 2, 8 ("Unfinished" Symphony)
Strauss "Don Quixote" (Soloist, PIATIGORSKY)
Tchaikovsky Violin Concerto (MILSTEIN); "Francesca da Rimini"; "Romeo and Juliet" Overture; Symphony No. 4; Serenade for Strings
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Recorded under the leadership of PIERRE MONTEUX

<p><i>Debussy</i> "La Mer"; "Nocturnes" <i>Delibes</i> Ballet Suites "Sylvia," "Coppelia" by Members of the Boston Symphony Orchestra <i>Liszt</i> "Les Préludes"</p>	<p><i>Mozart</i> Piano Concertos Nos. 12, 18 (LILI KRAUS) <i>Scriabin</i> "The Poem of Ecstasy" <i>Stravinsky</i> "Le Sacre du Printemps" <i>Tchaikovsky</i> Symphony No. 6, "Pathétique"</p>
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The above recordings are available on Long Play (33⅓ r.p.m.) and (in some cases) 45 r.p.m.

Program

THURSDAY EVENING, JANUARY 16, at 8:15 o'clock

PIERRE MONTEUX, *Guest Conductor*

BEETHOVEN "Grosse Fuge," *Op. 133*, for String Quartet
(Edited for String Orchestra by Weingartner)

DEBUSSY Excerpts from "Le Martyre de Saint Sébastien"
(Mystery Play by Gabriele d'Annunzio)

Prelude: The Court of the Lilies

Dance of Ecstasy and Finale of Act I

STRAUSS "Tod und Verklärung," Tone Poem, *Op. 24*

INTERMISSION

TCHAIKOVSKY Symphony No. 4, in F minor, *Op. 36*

- I. Andante sostenuto; Moderato con anima in movimento di Valse
 - II. Andantino in modo di canzona
 - III. Scherzo: Pizzicato ostinato; Allegro
 - IV. Finale: Allegro con fuoco
-

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PIERRE MONTEUX

Pierre Monteux was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka*, *Le Sacre du Printemps*, and *Le Rossignol*; Ravel's *Daphnis et Chloé* and Debussy's *Jeux*. He toured the United States with the Ballet Russe in 1916-17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917-18 and was the conductor of the Boston Symphony Orchestra 1919-1924. In the

ten years following he was a regular conductor of the Amsterdam Concertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he retired in 1952. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, and has conducted each season since, in Boston, and at Tanglewood. He shared with Dr. Munch the concerts of the European tour in May, 1952, the trans-continental tour in May, 1953, and the European tour of 1956. He has conducted notable performances as guest of the Metropolitan Opera Company.

"GROSSE FUGE" FOR STRING QUARTET, *Op.* 133

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16(?), 1770; died at Vienna, March 26, 1827

(Edited for String Orchestra by FELIX WEINGARTNER)

Composed in 1825 as the finale of the String Quartet, *Op.* 130, the fugue was published separately and posthumously, May, 1827, as "*Grande Fugue, tantôt libre, tantôt recherchée*" ("sometimes free, sometimes strict"); dedicated to Rudolph, Archduke of Austria.

THE "Great Fugue" which Beethoven first intended as the finale of the Quartet in B-flat would, as the sixth movement of that already extensive work, have reached into lengths far beyond contemporary listening capacities. When the Quartet had been performed, Beethoven's friends, so we are told, were as baffled by the fugue as they were entranced by the *Cavatina*. They urged him to write a more understandable finale, and when Artaria offered to publish the fugue separately in such a case, Beethoven reluctantly consented. D'Indy has argued for the restoration of the fugue to its proper position from which it was ousted by the pressure of others, on the grounds that it is a blood relative to the earlier movements — the first movement in particular. Courageous players have on occasion so performed the Quartet. The stand is arguable. Beethoven, who knew his own mind, had elsewhere turned to the tense and concentrated logic of a fugue as the culmination of a succession of not too weighty movements (the Piano Sonatas, *Op.* 101 and *Op.* 109, the last Cello Sonata, *Op.* 102).*

* It is interesting to note that the rhythm of the fugue subject is the favored joyous "alla marcia" rhythm found in the Piano Sonata, *Op.* 101, the A minor Quartet, and indeed the Andante of the Quartet to which this fugue belonged.

And yet it is possible to wonder whether Beethoven, following practical advice, did not really reach the same decision quite by himself on æsthetic grounds. Having completed the fugue, he may have realized that he had in the heat of his subject exceeded his aim of writing a properly terse finale to a long quartet. What may have started out to be pointed summation had grown into an exhaustive and involved piece of music, no mere fugue finale, but three fugues erected upon a single theme, and bound by an introduction and a coda. The *Grosse Fuge*, wherever it may belong, is a work of self-standing proportions.

Seventeen minutes of fugal writing must be considered alien to any sonata scheme. The listener who is accustomed to variety in color and dynamics, the alleviations of frank chords and melodies, will not be drawn by lengths of discourse which, however eventful as counterpoint, are as sheer sonority unrelieved and lacking in ebb and flow. Beethoven does not wrap his voices in velvet as he had done, for example, in the *Cavatina*. In full pursuit of an idea, he forfeits the tonal amenities. At times the spacing is wide, the high range of the violin strained, the subtle rhythmic variation less noticeable than the insistent beat of the long and devious subject of the first fugue. These forbidding aspects are gradually forgotten as the contrapuntal adventures of the theme itself, with its striking physiognomy, are set forth.*

* The theme compares, note for note, with the theme which introduces the A minor Quartet, Op. 132 (where, however, it is set in suave harmonies). The fugue theme of the C-sharp minor Quartet, Op. 131, is also chromatically similar. Beethoven worked upon the three quartets simultaneously.

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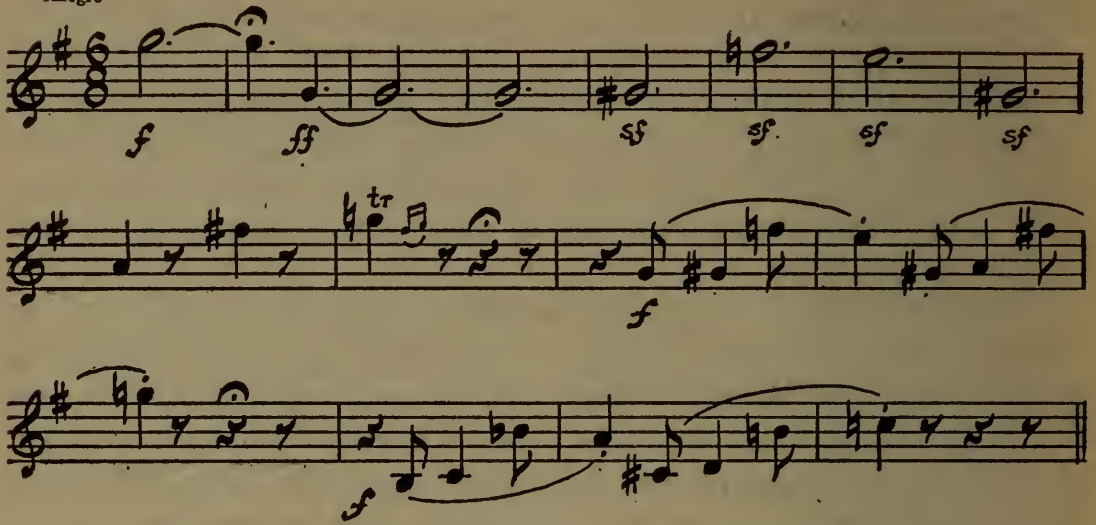
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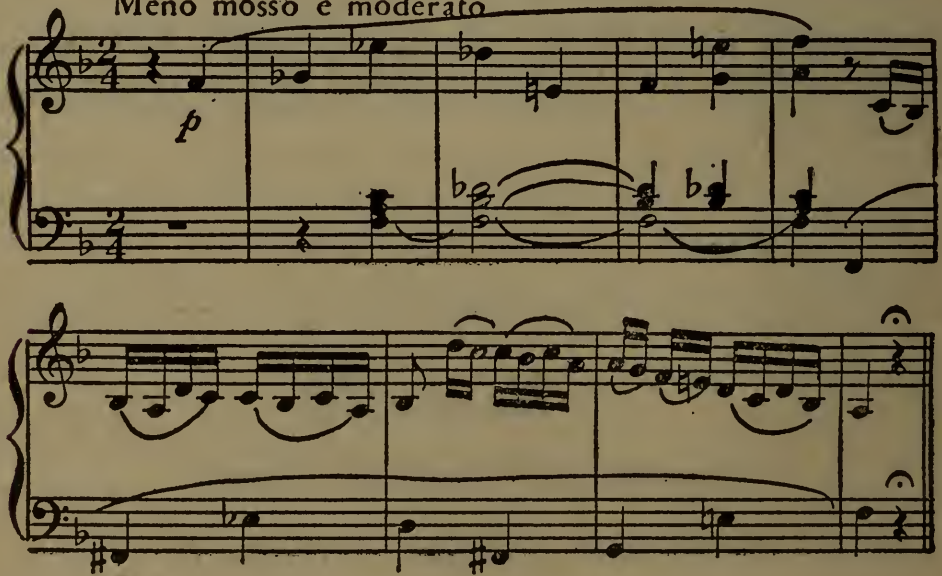
The introduction is marked "Overtura," and like an overture it is a preliminary digest of what is to follow:

Allêgro



It is nothing more than the bare exposition of the all-pervading theme in each of the principal forms it is to assume: in majestic bar lengths, in diminution and altered rhythm as it is to appear in the third fugue, and in quarter notes as in the second fugue, with the accompanying figure of that fugue:

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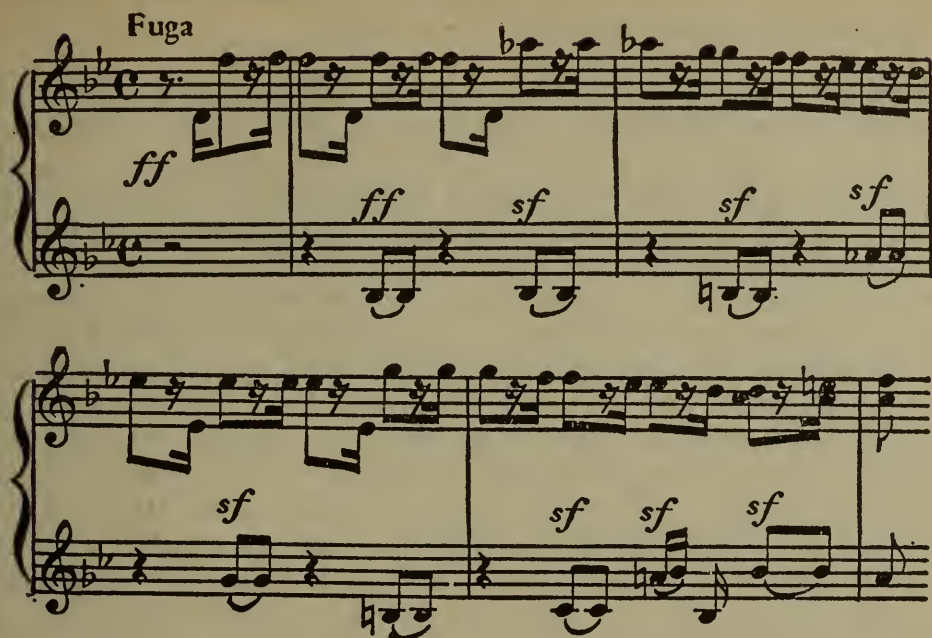
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The ubiquitous theme is played in the bass as countersubject to the subject of the first fugue:



The second fugue offers the contrast of pianissimo, in G-flat, *meno mosso e moderato*. It opens with the theme in double diminution (sixteenth notes), and proceeds with a weaving second subject in the same note value. The third fugue, *allegro molto e con brio*, states the theme rhythmically, and combines it with a new subject, beginning with a trill. The moderato section interrupts it, and reappears again fleetingly just before the coda begins. The theme by this time has been stretched and compressed, inverted, divided up, combined with itself. In the coda, the inexhaustible Beethoven presents it in further guises, but in harmonic clothing at last.

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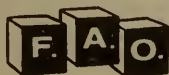
Gustav Mahler was one of the first to introduce a string quartet of Beethoven into an orchestral concert with a full quota of strings.

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At the time when he was conductor of the Vienna Philharmonic (1898–1900) he performed the Quartet in F minor (Op. 95) in this way, and anticipated objections:

“Chamber music is written for a room. It is properly enjoyed only by the performers themselves. The four players at their desks are the audience to which the music addresses itself. If chamber music is transplanted to the concert hall, that intimacy is lost, but also more is lost. In a larger hall the sound of the four instruments is lost; they do not speak to the listener with the power the composer intended. I give them that power by multiplying the players. I set loose the power of expansion slumbering in the parts. We reinforce the parts in an instrumental composition by Haydn and an overture of Mozart’s. Do we thereby alter the character of those works? By no means. The volume of sound we give a piece depends on the place in which it is performed. I act not contrary but according to the composer’s intentions by so doing. In writing of his quartet, Beethoven was not thinking of the limited little instruments. ‘Do you think I am writing for your stupid fiddles?’ said he to Schuppanzigh. He carried out a mighty idea in four parts. The idea must be given expression. The sound of one violin in a chamber is as good as that of twenty violins in a hall.

“The Greeks put sound-intensifiers into their theatre heroes’ mouths and made the actors wear cothurns. That was required by the dimensions of their theatres.

“Our chamber music in concert halls suffers from the disproportion of the room. If one wishes to produce an effect one must take account of the size of the room. That I will do, and with the first two bars of the quartet I shall win over the audience; I know I shall.”

Other conductors had tried the experiment, notably Hans von Bülow, but he had not repeated it. On December 26, 1884, Arthur Nikisch had performed with the strings of the Boston Symphony Orchestra the minuet and the fugued finale of the Quartet in C major, Op. 59 No. 3, and repeated it in 1891. Dimitri Mitropoulos, as guest conductor at these concerts, presented the Quartet in C-sharp minor, Op. 131, entire, on January 15–16, 1937, and Leonard Bernstein conducted the same quartet on March 7–8, 1952. Richard Burgin conducted the entire Quartet in A minor, Op. 132, at a summer concert by members of the Orchestra on August 29–30, 1943, in the New England Mutual Hall. Dr. Munch performed the Lento assai from the Quartet in F major, Op. 135, on October 26–27, 1956, in memory of Leslie J. Rogers.

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EXCERPTS, "THE MARTYRDOM OF SAINT SEBASTIAN"
(MYSTERY PLAY OF GABRIELE D'ANNUNZIO)

By CLAUDE DEBUSSY

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862;
died at Paris, March 25, 1918

Debussy composed his music to the play of d'Annunzio in the year 1911. The first production took place at the *Théâtre Châtelet* in Paris, Monday, May 22, 1911. The choreographer was Fokine; the designer of scenery and costumes, Léon Bakst. D. E. Engelbrecht had trained the chorus, and Émile Vuillermoz supervised the rehearsals. André Caplet, who was the conductor, assisted Debussy in the last moment filling-in of the orchestration.

The instruments required are: quadrupled flutes, clarinets and bassoons, 2 oboes and English horn, 6 horns, 4 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, tam-tam, celesta, 3 harps, and strings.

Three numbers from the suite were performed at these concerts January 18, 1924, under the leadership of Pierre Monteux. Serge Koussevitzky brought forward the entire suite February 14, 1930 (with the Cecilia Society and Mme. Ritter Ciampi). There was another performance December 24, 1936 (with the Cecilia Society and Mme. Olga Averino), and a third, December 29, 1939 (with the Cecilia Society and Cleora Wood). Two excerpts were performed on November 30, December 1, 1951, Pierre Monteux conducting.

Charles Munch, as guest, conducted the entire score, with spoken lines taken from the play, March 25, 1948, and as Music Director, January 27-28, 1956. On this occasion, The New England Conservatory Chorus participated. The soloists were Phyllis Curtin, Florence Kopleff, and Catherine Akos. The speaker was Arnold Moss.

The instrumental music performed on this program is derived from the first act. The Prelude is followed by the "Ecstatic dance of Sebastian on live coals" from Scene 2, and Scene 3 entire. In this scene the duet of the twins, beginning "*Hymnes, toute l'ombre s'efface*" is given to four trumpets, and the seraphic four part chorus, "*Salut! O lumière du monde, croix large et profonde*" to the woodwind choir.

WHEN, in the spring of 1911, a new score of Debussy was announced for performance at the Châtelet — incidental music to a play of d'Annunzio in French verse — "*Le Martyre de Saint Sébastien*," which had been commissioned by Mme. Ida Rubinstein, musicians shook their heads in doubt. It was probably just another of the commissions which the composer accepted for the fee it would bring, and looked upon with unmistakable dislike, such as the incidental music to "*King Lear*," or the ballet for Diaghilev, "*Masques et Bergamasques*" (which he never wrote), or another ballet, "*Khamma*," which he sketched for Maud Allan, and handed over to Charles Koechlin to orchestrate. Those who looked for an *œuvre de circonstance* of this sort in "*Le Martyre de Saint Sébastien*" were mistaken.

The figure of the Archer of God, the fair "athlete of Christ," suggesting at once sensuous grace and a pure flame of faith, an intriguing symbolism clothed in an archaic simplicity of style, appealed to him immensely. The Saint as d'Annunzio presented him to Debussy was limned in a tragic mystery play, a figure as he might have been depicted in a stained glass window. "I have dreamed for a long time of the bleeding youth," wrote the Italian poet, "transfigured in the Christian myth, like the beautiful wounded god mourned by the

women of Byblus before the catafalque of ebony and purple, in the vernal equinox. I had chosen this line from a verse of Veronica Gambara, the great Italian poetess of the Renaissance: 'He that loves me most, wounds me.' My mystery play is a development of this theme. The saint, holding fast the laurel at the hour of execution, said to the archers of Emesa:

*'I say unto you, I say unto you,
He that wounds me the more deeply, the more deeply loves me.'*

Debussy has introduced each act, or "mansion" (according to an antique terminology) by a prelude. The introduction to the final act becomes an "interlude," because it follows without break upon the fourth (the scene of the laurel grove). He has introduced choral passages freely through the score, and to the divine commentaries of the groups are added single celestial voices, for soprano except in the case of the two brothers, the martyrs of the first act, these parts being sung by contraltos. The orchestra makes little use of the strings save for reinforcement or a background of tremolo chords. Analysts speak of a distinct use of Gregorian modes, which antique flavor is mated with a touch of Oriental melody, in keeping with the decidedly Eastern influence which was found in the court and the civilization of the Roman Empire in the days of Diocletian.

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"TOD UND VERKLÄRUNG" ("DEATH AND
TRANSFIGURATION"), TONE POEM, *Op. 24*

By RICHARD STRAUSS

Born at Munich, June 11, 1864; died at Garmisch, September 8, 1949

Tod und Verklärung was first performed from the manuscript, the composer conducting, at Eisenach, June 21, 1890, when his "*Burleske*" was also first heard. Anton Seidl gave the first American performance with the Philharmonic Society of New York, January 9, 1892. Emil Paur introduced it at the Boston Symphony concerts, February 6, 1897.

The tone-poem is dedicated to Friedrich Rösch and scored for 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, double-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 2 harps, gong, strings.

WHEN *Death and Transfiguration* first appeared, an unrhymed poem was printed in the score, giving a more explicit story than Strauss, always reticent about such matters, usually attached to his symphonic poems. The verses were unsigned but were soon discovered to be from the pen of none other than Alexander Ritter, the militant champion of Wagner and Liszt, who had recruited the youthful Strauss at Meiningen to the cause of "programme music." The verses, it was



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found out, were actually written after the music had been composed, and were inserted in the score as it went to the printer. The analysts forthwith questioned the authenticity of the words as a direct guide to the music. But surely Strauss and Ritter must have been too intimately associated at this time not to have a clear understanding.

It was Ritter who had goaded the brilliant young musician to set his back firmly upon symphonies and sonatas, and fly the banner of "*Musik als Ausdruck*." Assuming that the older man could hardly have done more than help the younger one to find himself, the fact remains that Strauss, embarking upon programme music with the *Aus Italien* which he called a "symphonic fantasia," in 1886, made quick and triumphant progress with three symphonic poems: *Macbeth*, *Don Juan*, and *Tod und Verklärung*, all within the space of three years.*

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The work divides naturally into four parts:

1. In a dark room, silent except for the ticking of the clock, is a dying man. He has fallen asleep and is dreaming of childhood.
2. The struggle between life and death begins anew.
3. He sees his life over again. He remembers childhood, youth, and the strivings of manhood after ideals that are still unrealized.
4. From heaven comes to him what he had vainly sought upon earth, "*Welterlösung, Weltverklärung*": "World-redemption, world-transfiguration."

The poem of Alexander Ritter has been paraphrased as follows:

A sick man lies upon his mattress in a poor and squalid garret, lit by the flickering glare of a candle burnt almost to its stump. Exhausted by a desperate fight with death, he has sunk into sleep; no sound breaks the silence of approaching dissolution, save the low, monotonous ticking of a clock on the wall. A plaintive smile from time to time lights up the man's wan features; at life's last limit, dreams are telling him of childhood's golden days.

But death will not long grant its victim sleep and dreams. Ominously it plucks at him, and once again begins the strife; desire of life against might of death! A gruesome combat! Neither yet gains the victory; the dying man sinks back upon his couch, and silence reigns once more.

Weary with struggling, bereft of sleep, in the delirium of fever he sees his life unrolled before him, stage by stage. First, the dawn of childhood, radiant with pure innocence. Next, the youth who tests and practices his forces for manhood's fight. And then the man in battle for life's greatest prize: to realize a high ideal, and make it all the

* Strauss wrote of Ritter: "His influence was in the nature of the storm-wind. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner and Berlioz. My symphonic fantasia, *Aus Italien*, is the connecting link between the old and the new methods."

higher by his act — this is the proud aim that shapes his course. Cold and scornful, the world heaps obstacle after obstacle in his path: if he deems the goal at hand, a voice of thunder bids him halt — “Let each hindrance be thy ladder,” he thinks. “Higher, ever higher mount!” And so he climbs, and so he pushes on, breathless, with holy zeal. All that his heart had ever longed for, he seeks still in death’s last sweat — seeks, but never finds! Though now he sees it more and more plainly; though now it looms before him, he can not yet embrace it wholly, nor put the last touch to his endeavor. Then sounds the iron stroke of Death’s chill hammer; breaks the earthly shell, enshrouds the vision with the pall of night.

But now from on high come sounds of triumph; what here on earth he sought in vain, from heaven greets him: Deliverance, Transfiguration!

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SYMPHONY NO. 4, IN F MINOR, *Op.* 36

By PETER ILICH TCHAIKOVSKY

Born at Votkinski, in the government of Viatka, Russia, May 7, 1840;
died at St. Petersburg, November 6, 1893

The Fourth Symphony, composed in 1877, was first performed by the Russian Musical Society in Moscow, February 22, 1878.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, and strings.

THE year 1877 was a critical one in Tchaikovsky’s life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been



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conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of the three, beyond the mere word "*Pathétique*" for the last, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneïev: "Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered, in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out this symphony he was intensely unhappy — there was indeed a dread shadow hanging over his life. He uses the word significantly in a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let

* Some connection between the symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.

the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days which gave it birth seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-powers. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears — these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical Tchaikovsky are two different people. The first was mentally sick, pitifully feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength.

On the other hand, Tchaikovsky's music which more than any other is drenched with lamentation, the "Pathetic" Symphony, he wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers. Tchaikovsky simply reveled in a poignant style of melody which somehow fully expressed his nature, and was not unconnected with a strain of

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Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music — the more so when outwardly all was well with him. When, on the other hand, trouble reared its head, he found his salvation from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his own domain. He wrote to Mme. von Meck, August 12, 1877, when, shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life when one must fortify oneself to endure and create for oneself some kind of joy, however shadowy. Here is a case in point: either live with people and know that you are condemned to every kind of misery, or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, leads only to pain and grief." Tchaikovsky wrote this when the shadow of his marriage was still upon him, the longed-for escape not within his grasp. When he did make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair expanse of Lake Geneva, then did he bring his symphony and his opera, "Eugene Oniegen" to their full flowering and conclusion.

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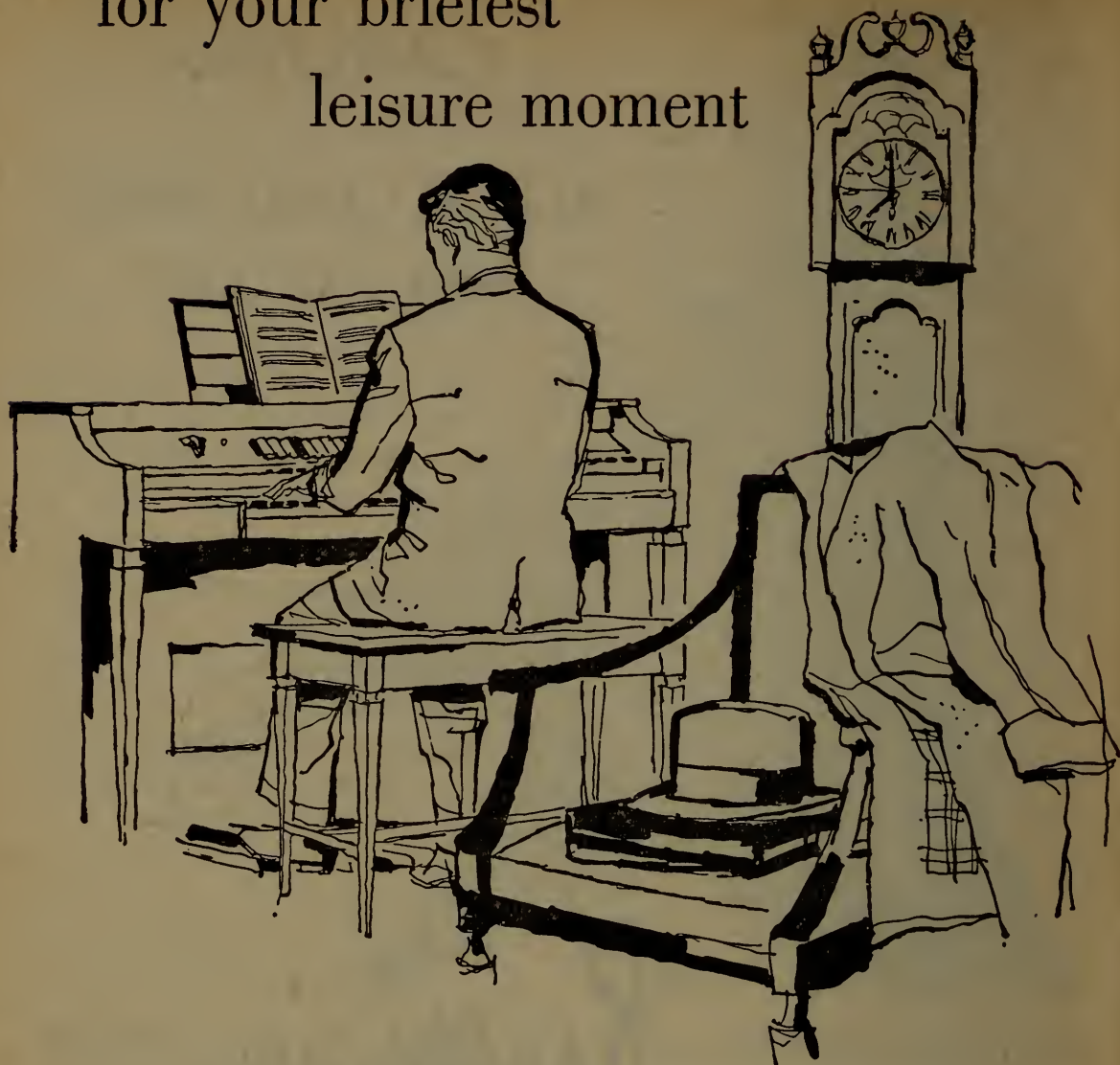
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KLEIN MEMORIAL AUDITORIUM

BRIDGEPORT

Boston Symphony Orchestra
Charles Munch, Music Director

Monday Evening, February 10, at 8:30 o'clock

Program

RAMEAU Suite from the Opera, "Dardanus"

- I. Entrée
- II. Rondeau du sommeil
- III. Rigaudon
- IV. Rondeau gai

MENDELSSOHN Symphony No. 4 in A major,
"Italian," Op. 90

- I. Allegro vivace
- II. Andante con moto
- III. Con moto moderato
- IV. Saltarello: Presto

INTERMISSION

BERLIOZ Fantastic Symphony No. 14A

- I. Reveries, Passions
Largo: Allegro agitato e appassionato
assai
- II. A Ball
Waltz: Allegro non troppo
- III. Scene in the Meadows
Adagio
- IV. March to the Scaffold
Allegretto non troppo
- V. Dream of a Witches' Sabbath
Larghetto: Allegro

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Seventy-Seventh Season, 1957-58

WOOLSEY HALL

NEW HAVEN

Boston Symphony Orchestra
Charles Munch, Music Director

Second Program

Tuesday Evening, February 11, at 8:30 o'clock

STRAVINSKY "Agon", Ballet

IBERT . . Chamber Concertino for Saxophone and
Orchestra

Allegro con moto
Larghetto; animato molto

INTERMISSION

TOMASI . . . Ballade for Saxophone and Orchestra

MENDELSSOHN . . Symphony No. 4 in A major,
"Italian", Op. 90

- I. Allegro vivace
- II. Andante con moto
- III. Con moto moderato
- IV. Saltarello: Presto

SOLOIST: MARCEL MULE

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CONSTITUTION HALL

WASHINGTON

Boston Symphony Orchestra
Charles Munch, Music Director

Second Program

Thursday Evening, February 13, at 8:30 o'clock

RAMEAU Suite from the Opera "Dardanus"

- I. Entrée
- II. Rondeau de sommeil
- III. Rigaudon
- IV. Rondeau gai

IBERT . . . Chamber Concertino for Saxophone
and Orchestra

Allegro con moto
Larghetto; animato molto

INTERMISSION

BRUCKNER . . . Symphony No. 7, in E major

- I. Allegro moderato
- II. Adagio; Sehr feierlich und langsam
- III. Scherzo: Allegro: Trio: Etwas Langsamer
- IV. Finale: Bewegt, doch nicht schnell

SOLOIST: MARCEL MULE

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Seventy-Seventh Season, 1957-58

AUDITORIUM

WORCESTER

Boston Symphony Orchestra
Charles Munch, Music Director

Monday Evening, March 10, at 8:15 o'clock

Program

HANDEL Suite for Orchestra (From the
"Water Music") Arranged by Sir
Hamilton Harty

- I. Allegro
- II. Air
- III. Bourrée
- IV. Hornpipe
- V. Andante espressivo
- VI. Allegro deciso

WAGNER . . . Prelude and Love-death from "Tristan
und Isolde"

INTERMISSION

BEETHOVEN . . . Symphony No. 7, in A major, Op.92

- I. Poco sostenuto; Vivace
- II. Allegretto
- III. Presto; Assai meno presto; Tempo primo
- IV. Allegro con brio

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Seventy-Seventh Season, 1957-58

MUNICIPAL AUDITORIUM

SPRINGFIELD

Boston Symphony Orchestra
Charles Munch, Music Director

Monday Evening, March 17, at 8:30 o'clock

Program

BARTÓK . . . Music for Strings, Percussion and
Celesta

- I. Andante tranquillo
- II. Allegro
- III. Adagio
- IV. Allegro molto

RAVEL . . . Concerto for Piano and Orchestra

- I. Allegramente
- II. Adagio assai
- III. Presto

INTERMISSION

D'INDY . . . Symphony for Orchestra and Piano-
forte on a French Mountain Song,
Op. 25

- I. Assez lent; Modérément animé
- II. Assez modéré, mais sans lenteur
- III. Animé

SOLOIST: NICOLE HENRIOT
Miss Henriot uses the Baldwin Piano

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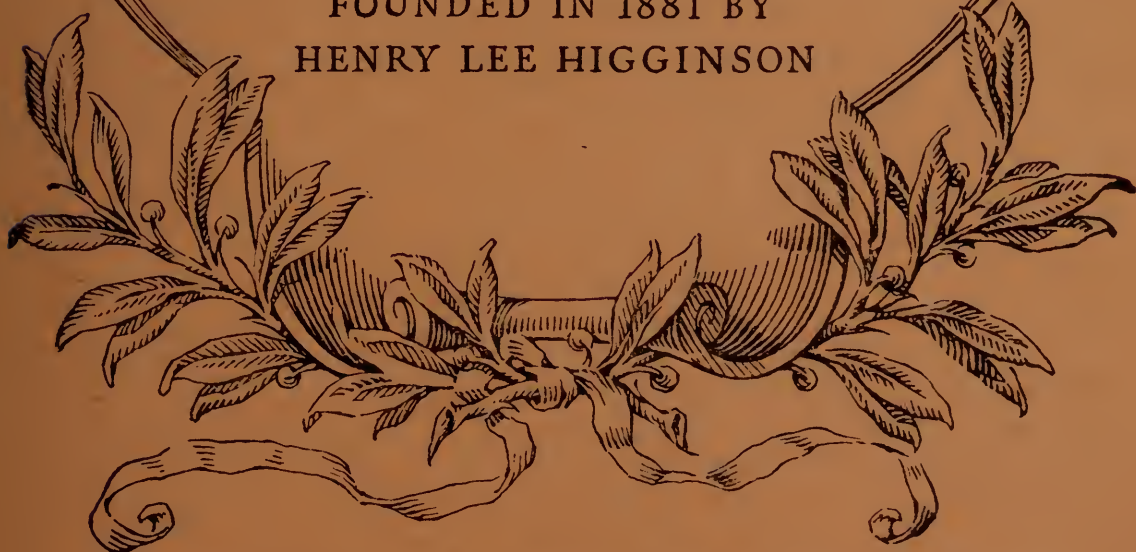
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with historical and descriptive notes by

JOHN N. BURK

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Only a portion of the programs are here listed.

July 4, 5, 6

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CHARLES MUNCH

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July 11, 12, 13

Series Y (Theatre)

MOZART

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(Saturday evening concert in the Music Shed)

July 18, 19, 20

Series A (Shed)

BRAHMS

CHARLES MUNCH AND PIERRE MONTEUX

Programs include: Symphony No. 4; Piano Concerto No. 1 in D minor (LEON FLEISHER); Requiem.

July 25, 26, 27

Series B (Shed)

DEBUSSY and RAVEL

CHARLES MUNCH AND PIERRE MONTEUX

Programs include: Debussy, "La Mer"; Ravel, "La Valse"; Rachmaninoff, Piano Concerto No. 3 (BYRON JANIS); Tchaikovsky, Violin Concerto (ZINO FRANCESCATTI).

August 1, 2, 3

Series C (Shed)

WAGNER

CHARLES MUNCH AND PIERRE MONTEUX

Soloist: MARGARET HARSHAW, Soprano

Programs include: Siegfried Idyll; Prelude and Love Death; Siegfried's Rhine Journey; Immolation Scene; Liszt, Piano Concerto No. 1 (LEONARD PENNARIO).

August 8, 9, 10

Series D (Shed)

BEETHOVEN

CHARLES MUNCH AND PIERRE MONTEUX

Programs include: Piano Concerto No. 5 (EUGENE ISTOMIN); Ninth Symphony.

(Programs subject to change)

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Symphony Hall, Boston 15, Massachusetts

TUESDAY EVENING, MARCH 18, at 8:30 o'clock

Program

- BEETHOVENSymphony No. 7, in A major, *Op.* 92
- I. Poco sostenuto; Vivace
 - II. Allegretto
 - III. Presto; Assai meno presto; Tempo primo
 - IV. Allegro con brio

INTERMISSION

- PISTONConcerto for Viola and Orchestra
- I. Con moto moderato e flessibile
 - II. Adagio con fantasia
 - III. Allegro vivo

- WAGNERPrelude and Love-death from "Tristan und Isolde"

SOLOIST
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SYMPHONY NO. 7 IN A MAJOR, *Op.* 92

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

BEETHOVEN was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the Seventh Symphony is no exception. It was in the summer of 1812 that the work was completed.* Four years had elapsed since the Pastoral Symphony, but they were not unproductive years, and the Eighth was to follow close upon the Seventh, being completed in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the Seventh Symphony are in large part indeterminate as to date, although the theme of the Allegretto is clearly indicated in a sketchbook of 1809. Grove† is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven, staying at Teplitz, near Prague, "seems to have enjoyed himself thoroughly—in the midst of an intellectual and musical society—free and playful, though innocent.

"Varnhagen von Ense and the famous Rahel, afterwards his wife, were there; the Countess von der Recke from Berlin; and the Sebalds, a musical family from the same city, with one of whom, Amalie, the susceptible Beethoven at once fell violently in love, as Weber had done before him; Varena, Ludwig Löwe the actor, Fichte the philosopher, Tiedge the poet, and other poets and artists were there too; these formed a congenial circle with whom his afternoons and evenings were passed in the greatest good-fellowship and happiness." There

* The manuscript score was dated by the composer "1812; 31ten —"; then follows the vertical stroke of the name of the month, the rest of which a careless binder trimmed off, leaving posterity perpetually in doubt whether it was May or July.

† Sir George Grove: *Beethoven and his Nine Symphonies* (1896).

was more than one affair of the heart within the circle, and if the affairs came to no conclusion, at least they were not uncondusive to musical romancing. "Here, no doubt," Grove conjectures, "the early ideas of the Seventh Symphony were put into score and gradually elaborated into the perfect state in which we now possess them. Many pleasant traits are recorded by Varnhagen in his letters to his fiancée and others. The coy but obstinate resistance which Beethoven usually offered to extemporising he here laid entirely aside, and his friends probably heard, on these occasions, many a portion of the new Symphony which was seething in his heart and brain, even though no word was dropped by the mighty player to enlighten them."

• •

It would require more than a technical yardstick to measure the true proportions of the Seventh Symphony — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the Finale) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality — the slow movement of the Fourth, many parts of the "Pastoral" are static by comparison. Even the Fifth Symphony dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of grandeur by similar means in its Finale.

The long introduction (Beethoven had not used one since his Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the Allegretto Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his

symphonic slow movements (excepting the entirely different Allegretto of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. Beethoven was inclined, in his last years, to disapprove of the lively tempo often used, and spoke of changing the indication to Andante quasi allegretto.

The third movement is marked simply "presto," although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of fortissimo and piano. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful presto, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The Finale has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters. Schumann calls it "hitting all around" (*"schlagen um sich"*). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the Finale and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.*

December 8, 1813, is named by Paul Bekker as the date of "a great concert which plays a part in world history," for then Beethoven's Seventh Symphony had its first performance. If the importance of the occasion is to be reckoned as the dazzling emergence of a masterpiece upon the world, then the statement may be questioned. We have plentiful evidence of the inadequacy of the orchestras with which Beethoven had to deal. Beethoven conducting this concert was so deaf that he could not know what the players were doing, and although there was no obvious slip at the concert, there was much

* In an interesting article, "Celtic Elements in Beethoven's Seventh Symphony" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a "*ronde des paysans*," are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp rebuke. Never did he evolve a more purely musical scheme.

trouble at rehearsals. The violinists once laid down their bows and refused to play a passage which they considered impossible. Beethoven persuaded them to take their parts home to study, and the next day all went well. A pitiful picture of Beethoven attempting to conduct is given by Spohr, who sat among the violins. So far as the bulk of the audience is concerned, they responded to the Allegretto of the symphony, but their enthusiasm soon gave way to ecstasy before the exciting drum rolls and fanfares of the battle piece, *Wellington's Victory*, which followed. The performance went very well according to the reports of all who were present, and Beethoven (whatever he may have expected — or been able to hear) was highly pleased with it. He wrote an open letter of gratitude (which was never published) to the *Wiener Zeitung*. The newspaper reports were favorable, one stating that "the applause rose to the point of ecstasy."

A fairly detailed account of the whole proceeding can be pieced together from the surviving accounts of various musical dignitaries who were there, most of them playing in the orchestra. The affair was a "grand charity concert," from which the proceeds were to aid the "Austrians and Bavarians wounded at Hanau" in defense of their country against Napoleon (once revered by Beethoven). Mälzel proposed that Beethoven make for this occasion an orchestral version of the *Wellington's Victory* he had written for his newly invented mechanical player — the "pan-harmonicon," and Beethoven, who then still looked with favor upon Mälzel, consented. The hall of the University was secured and the date set for December 8.

The program was thus announced:

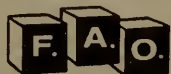
- I. "An entirely new Symphony," by Beethoven (the Seventh, in A major).
- II. Two Marches played by Mälzel's Mechanical Trumpeter, with full orchestral accompaniment — the one by Dussek, the other by Pleyel.
- III. "Wellington's Victory."

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All circumstances were favorable to the success of the concert. Beethoven being now accepted in Vienna as a very considerable personage, an "entirely new symphony" by him, and a piece on so topical a subject as *Wellington's Victory*, must have had a strong attraction. The nature of the charitable auspices was also favorable. The vicissitudes at the rehearsals and their final smoothing out have been described. When the evening itself arrived, Beethoven was not alone in the carriage, driving to the concert hall.* A young musician by the name of Glöggl had obtained permission to attend the rehearsals, and all seats for the concert being sold, had contrived to gain admission under the protecting wing of the composer himself. "They got into the carriage together, with the scores of the *Symphony* and the *Wellington's Victory*; but nothing was said on the road, Beethoven being quite absorbed in what was coming, and showing where his thoughts were by now and then beating time with his hand. Arrived at the hall, Glöggl was ordered to take the scores under his arm and follow, and thus he passed in, found a place somewhere, and heard the whole concert without difficulty."

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CONCERTO FOR VIOLA AND ORCHESTRA

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

This Concerto, recently completed, was composed for the Boston Symphony Orchestra and is dedicated to Joseph de Pasquale. The instrumentation follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, triangle, snare drum, bass drum, cymbals, harp, and strings.

Mr. Piston has kindly written for this program his observations on the viola under the heading:

"VIOLA AND ORCHESTRA"

MUSICAL instruments in evolution reflect the ever changing tastes and preferences of players, composers, and listeners. During one's lifetime nearly all instruments show remarkable modifications in tone color, range, dexterity, dynamic power, and other details of technique and expression. These variations are brought about not only by mechanical alterations and improvements, but also by differences in the ideal of sound sought by the performer. The same instrument may sound different when played by a different person.

At the present time the violin and the 'cello appear to be in a fairly stable evolutionary state, whereas the viola seems reluctant to settle

* This incident actually pertains to the second performance, but the circumstances were almost identical.

down to a well-defined standard measurement. Large and small violas may be observed in the same orchestra, and it is evident to the ear that the concept of a characteristic viola tone admits a wider variation than is the case with violin or 'cello tone.

The viola should not be thought of as a "tenor violin" or a higher pitched 'cello. It is a distinct and individual member of our modern family of stringed instruments, its beautifully peculiar sound being largely the result of physical circumstances governing its size and proportions. Were the viola as long as it ought to be for its pitch, relative to that of the violin or the 'cello, the left hand could not negotiate the fingerboard, and if it were of sufficient thickness it could not be held under the chin. As it is, very strong fingers are needed to play it, and the extended position of the left arm can be extremely tiring.

Compared with the violin, the viola has a warmer and richer tone in the low and middle registers, while its upper string is characterized by a certain sandy quality. The high notes are less shrill than those of the violin, less "hi-fi," although they are no less rich in upper partials. The viola has greater tone weight, but it cannot penetrate or soar, unless permitted to do so by carefully adjusted accompanying parts. The ranges of the two instruments are just about equal in extent, the viola being of course pitched a fifth lower.

The Concerto is intended to set forth the resources of the viola in melodic expressivity and technical agility, throughout its range. It was not my intent, however, that the work should be merely a show piece, but rather that the purely musical ideas and their development in a formal design should remain predominant. The score is by no means a subservient accompaniment. The orchestra is a coöperating partner.

The two most important problems in this combination of viola solo with orchestra proved to be balance of sound and association of tone colors. These problems are not exactly peculiar to this combination, but they seemed here more pronounced and ever present. I was more

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than ever impressed with the necessity for the most intimate knowledge of every instrument. Likewise indispensable is the faculty of hearing mentally what one writes, and writing accurately what one hears mentally. The scoring had to be of a transparency to allow the solo voice to be heard in all registers at all times.

I venture to mention some of the instrumental combinations I found attractive and appropriate to the music: viola above oboe, then above flute; viola between oboe and horns, harp; viola high, over staccato brass; viola low, under high flute and harp; viola an octave above English horn; viola in middle register between flutes and bassoon, 'cellos; viola in figuration around oboe and bassoon octaves; viola high in fast spiccato, over harp, bass drum, cymbals, triangle; viola in canon with English horn; high viola with mirror in bass clarinet.

It is my belief that a creative artist cannot and should not resist the urge to reach into the unknown. There are some moments in my concerto the precise effect of which I am unable to predict with certainty, because of acoustical and psychological complications. At the present writing I have not heard the work played by the orchestra, but by the time these lines are read I shall know whether or not retouching is called for. We are told the electronic millennium will do away with all these uncertainties of art, and bless us with the security of accurate and predictable rigidity. Until then, composers will continue to grope for perfection.

The Concerto was written expressly for Joseph de Pasquale, and many of its musical thoughts may be said to have been inspired and motivated by his superb viola playing. Its composition was a stimulating and absorbing experience.

WALTER PISTON.

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JOSEPH DE PASQUALE

JOSEPH DE PASQUALE was born in Philadelphia, October 14, 1919. He studied with Louis Bailly at the Curtis Institute, graduating with honors. He has also studied with Max Aranoff and William Primrose. For the duration of the war he played in the Marine Band of Washington, D. C., subsequently joining the viola section of the American Broadcasting Company Orchestra in New York. Mr. de Pasquale became first viola of the Boston Symphony Orchestra in 1947. He has been soloist in performances of Berlioz' *Harold in Italy*, Strauss' *Don Quixote*, Viola Concerto in B minor by Handel(?), and (with Ruth Posselt) Mozart's *Sinfonia Concertante*.

In the present performances he plays a Gaspáro da Salò instrument.

MUSIC'S CHANGE OF FACE

By ERNEST NEWMAN

(*London Sunday Times*, July 7, 1957)

IN a previous article on "Twentieth Century Music" I expressed the opinion that there is really nothing to be astonished about in the present division of the musical world into two opposing camps, and still less reason to attribute the upsurge of a new spirit within the art to the operation of forces in the outer world. When the domestic kettle boils over, the housewife does not try to account for this phenomenon by reference to internal or external politics or even to changing relative attitudes of capital and labour in the coalfields: she knows full well that the root of the trouble in the kitchen has been purely and simply that the gas jet has been kept going too long and too high.

Even so it is with such trifling matters as the languages and mechanisms of the arts: something or other boils over there for no other reason than that it has been allowed to accumulate too much energy too long. The present situation in music has not been brought about in any way by such things as war, changed political and social structures, scientific discoveries and so on, but simply by the operation of internal forces: a change *had* to take place in the language of music, and that's just when and where and how it did.

. . .

The situation about the beginning of the present century seems to me to have been very much like that of English poetry after the Elizabethan age. Shakespeare and his riotously energetic contemporaries had realised for the first time the copious resources of our English language, and during something like a whole generation had, to some degree, abused them; and against their occasional tumescences and extravagances first of all the seventeenth century "metaphysical" poets, then the cool precisians of the eighteenth century, had reacted strongly.

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In music, by about 1900, three centuries of vigorous evolution had placed the art in possession of a language to the spatial range and inner power of which there seemed no possible limit. But its very opulence was working now for its downfall. The great German masters in particular had to all appearance covered once and for all the whole field of expression in music, and smaller yet still gifted men began to feel a certain resentment against them for standing so continually in their way. Furthermore, no valid reasons could be given for supposing that music had actually reached the end of its development either linguistically or imaginatively: there still remained, it was felt, many new things calling for expression in music, and presumably many new ways of expressing them.

. .

At no previous period in history could the “experimental” devices that these new aspirations called into being have “got away with it”: but the whole civilised world had now become one gigantic music-printing and music-performing factory, with powerful organisations interested financially in the pushing of this “new” music, and the radio placing its vast financial and organisational resources at the service of it.

It further happened that in central Europe there existed just then a group of musical practitioners and theorists of a very high intellectual order, with Schönberg and Webern at their head. For a dozen reasons, these people had either to find a new outlet for their musical mentality or perish in the attempt.

Naturally they concentrated primarily on the making of a new musical language; and here the Time Spirit obligingly played into their hands. Melodically, harmonically, rhythmically and formally, traditional music about 1900 was already, without most of its votaries being conscious of the fact, heading for a break-up and a showdown. The fundamental principles of its sovereignty — the major-minor anthesis and all that flowed from this, certain principles of structure

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and form, sequences, imitations, cadences, neat symmetrical parallelisms — and so on — each seemed positively to invite scepticism and attack; and attacked it all was.

What happened could easily have been foreseen. It is a law of nature that the more complex a big organic structure is the more impossible it becomes to alter it, even for the better, at one point without setting up changes at a dozen other points that for a long time at least may be almost fatally bad. Suppose, for example, that by some well-meant but mistaken intervention of the cosmic powers in human affairs the race were in the twinkling of an eye made completely virtuous; the imagination boggles at the economic results of such a transformation, the sudden disaster that would overtake millions of policemen, lawyers, judges, prison officials, the makers of all kinds of weapons of attack and defence, the designers and constructors of safes — to name only a few of the inevitable victims.

. . .

If we doubt that a similar law is operative in the arts we have only to turn a critical eye on what happened in the field of musical linguistics during the last forty or fifty years. Each change, however slight, in the musical language brought with it as an inevitable corollary a number of others: alterations in the conventional tonal relations, in phrase-building, key symmetries and one or two other seemingly quite simple things of that sort have led of necessity to the conscious elaboration of new principles of large-scale composition.

Schönberg and his associates faced courageously every one of the new difficulties; it took them pretty nearly a whole generation of time to take stock of these changes and accommodate them all to one another, in theory if not invariably in practice. The new praxis of composition is logically now foolproof; and, let it be added, any system or ideal of composition that commands the allegiance of some of the acutest musical intelligences of our day is not to be dismissed with a shrug of the shoulders. But how has the system fared with the great mass of the plain music-loving public?



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PRELUDE AND "LOVE-DEATH" FROM "TRISTAN AND ISOLDE"

By RICHARD WAGNER

Born at Leipzig on May 22, 1813; died at Venice on February 13, 1883

Wagner wrote the poem of *Tristan und Isolde* in Zürich in the summer of 1857. He began to compose the music just before the end of the year, completed the second act in Venice in March, 1859, and the third act in Lucerne in August, 1859. The first performance was at the *Hoftheater* in Munich, June 10, 1865. The first performance in America took place at the Metropolitan Opera House in New York, December 1, 1886; the first Boston performance, at the Boston Theatre, April 1, 1895.

The Prelude was performed in concert shortly before the opera itself: at Prague, March 12, 1859, Bülow conducting, and in Leipzig, June 1, 1859. Wagner himself conducted the Prelude and "*Liebestod*" several times in concert, having arranged the latter for performance without voice.

The score requires 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 2 trombones and tuba, harp, and strings.

WAGNER'S subjects usually lay long in his mind before he was ready to work out his text. And he usually visualized the opera in hand as a simpler and more expeditious task than it turned out to be. He first thought of *Siegfried* as "light-hearted" and popular, as suitable for the small theater in Weimar, for which its successor, *Die Götterdämmerung*, was plainly impossible. But *Siegfried* as it developed grew into a very considerable part of a very formidable scheme, quite beyond the scope of any theater then existing. When *Siegfried* was something more than half completed, its creator turned to *Tristan und Isolde* for a piece marketable, assimilable, and performable. It is true that *Tristan* was composed in less than two years. But the fateful tale of the lovers carried their creator far beyond his expressed musical intentions. *Tristan und Isolde* waited six years for performance. During two of them Wagner was still an exile and barred from the personal supervision which would have been indispensable for any production. After a partial pardon he negotiated with Carlsbad, without result, and made protracted and intensive efforts to prepare a production at the Vienna Opera, which collapsed for want of a tenor who could meet the exactions of the third act. When Wagner heard Ludwig Schnorr von Carolsfeld that problem was solved and the opera accordingly produced in Munich six years after its completion.

• •

The Prelude which, rather than the finale, the composer called "*Liebestod*,"* is built with great cumulative skill in a long crescendo which has its emotional counterpart in the growing intensity of passion,

* The finale, now known as the "Love-Death," was named by Wagner "Transfiguration" ("*Verklärung*").

and the dark sense of tragedy in which it is cast. The sighing phrase given by the 'cellos in the opening bars has been called "Love's Longing" and the ascending chromatic phrase for the oboes which is linked to it, "Desire." The fervent second motive for the 'cellos is known as "The Love Glance," in that it is to occupy the center of attention in the moment of suspense when the pair, having taken the love potion, stand and gaze into each other's eyes. Seven distinct motives may be found in the Prelude, all of them connected with this moment of the first realization of their passion by Tristan and Isolde, towards the close of the first act. In the Prelude they are not perceived separately, but as a continuous part of the voluptuous line of melody, so subtle and integrated is their unfolding. The apex of tension comes in the motive of "Deliverance by Death," its accents thrown into relief by ascending scales from the strings. And then there is the gradual decrescendo, the subsidence to the tender motive of longing. "One thing only remains," to quote Wagner's own explanation — "longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance." When the music has sunk upon this motive to a hushed silence, there arise the slowly mounting strains of a new crescendo, the "*Liebestod*." Wagner preferred "*Verklärung*," and never was the word used with more justification. Never has the grim finality of death been more finely surmounted than in the soaring phrases of Isolde, for whom, with the death of her lover, the material world has crumbled. Her last words are "*höchste Lust!*" and the orchestra lingers finally upon the motive of "Desire." Wagner concludes: "Shall we call it death? Or is it the hidden wonder world, from out of which an ivy and vine, entwined with each other, grew upon Tristan's and Isolde's grave, as the legend tells us?"

Wagner's allusion to the vine on the lovers' grave is explained by Ernest Newman in *The Wagner Operas*, a scholarly and absorbing study of the composer's legendary sources. In recounting the story of "*Tristan et Iseut*" by Joseph Bédier,* he writes:

"When Marc [King Mark] hears of the pitiful end of the lovers he sails to Brittany, has the tombs opened, and carries the two dear bodies back with him to Tintagel. There he buries them, Tristan on this side of the chapel, Iseut on that. But when night fell there sprang from the grave of Tristan a briar that flung its branches across the roof of the chapel and sank them into the tomb of Iseut. Three times the men of the country cut it down, and three times it grew afresh; then Marc forbade that a hand should ever be laid on it again. . . .

* Bédier's poem is the basis for Frank Martin's Oratorio, *Le Vin herbé*.

“The final testimony of the Middle Ages to its belief in the essential innocence of Tristan and Isolde is the ending of the story, with that exquisite symbolic figure of a tree springing from the grave of each of them and twining its branches with those of the other. This, as Wolfgang Golther points out, was the poetic mediæval way of indicating that physical love had been purified into the spiritual by death. The ‘flower-symbol,’ he says, ‘in the sense it carries in the legend, means that before God’s throne Tristan and Isolde are absolved of all guilt. . . . An earnest, pessimistic spirit breathes through the story from first to last; whoever turns away from it on moral grounds has simply misconceived its profoundest being and its true worth, which consist in this — that behind all the glitter of the incidents there lies a conception of the utmost gravity. . . . Not every one of the poets was conscious of it, of course; but the really great masters, and Gottfried most of all, has at least an intuition of it.’

“Wagner penetrated as no other modern poet or dramatist has done to this spiritual core of the saga, and thanks largely to the unique expressive power of music he has been able to raise the lovers from the plane of the individual to the higher sphere of the symbolic. His poem is not a mere re-telling of the ancient story of Tristan and Isolde but in several respects a radical re-creation of it.”

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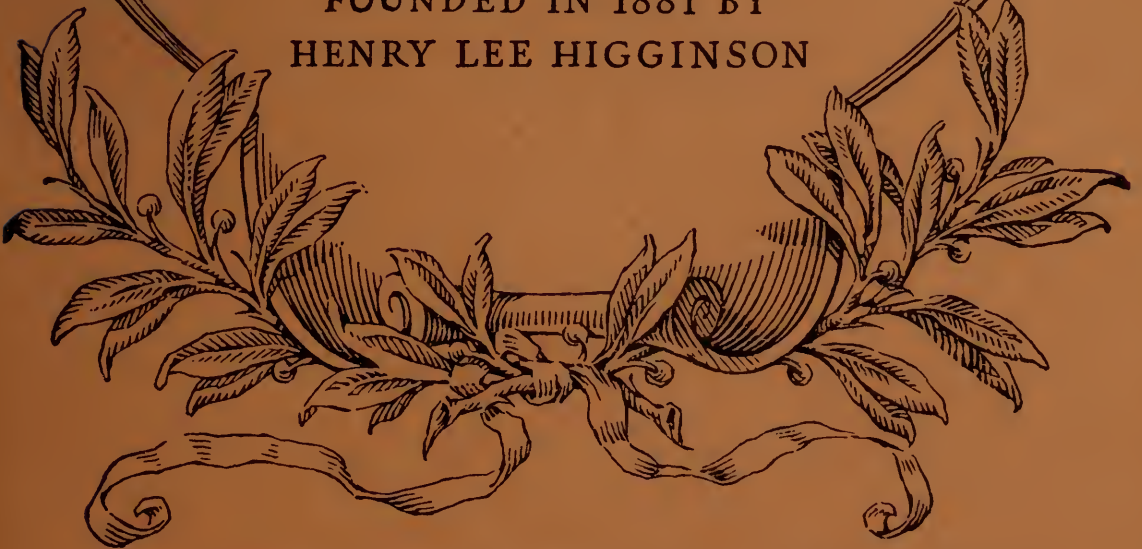
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Programs include: Debussy, "La Mer"; Ravel, "La Valse"; Rachmaninoff, Piano Concerto No. 3 (BYRON JANIS); Tchaikovsky, Violin Concerto (ZINO FRANCESCATI).

August 1, 2, 3

Series C (Shed)

WAGNER

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Soloist: MARGARET HARSHAW, Soprano

Programs include: Siegfried Idyll; Prelude and Love Death; Siegfried's Rhine Journey; Immolation Scene; Liszt, Piano Concerto No. 1 (LEONARD PENNARIO).

August 8, 9, 10

Series D (Shed)

BEETHOVEN

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(Programs subject to change)

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THURSDAY EVENING, MARCH 20, at 8:30 o'clock

Program

HANDEL.....Suite for Orchestra (From the "Water Music")
(Arranged by Sir Hamilton Harty)

- I. Allegro
- II. Air
- III. Bourrée
- IV. Hornpipe
- V. Andante espressivo
- VI. Allegro deciso

PISTON.....Concerto for Viola and Orchestra

- I. Con moto moderato e flessibile
- II. Adagio con fantasia
- III. Allegro vivo

Soloist: JOSEPH DE PASQUALE

INTERMISSION

D'INDY.....Symphony for Orchestra and Pianoforte
on a French Mountain Song, *Op. 25*

- I. Assez lent; Modérément animé
- II. Assez modéré, mais sans lenteur
- III. Animé

Soloist: NICOLE HENRIOT

WAGNER.....Prelude and Love-death from "Tristan und Isolde"

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SUITE FOR ORCHESTRA (FROM THE WATER MUSIC)

By GEORGE FRIDERIC HANDEL

Born in Halle, February 23, 1685; died in London, April 14, 1759

Arranged by SIR HAMILTON HARTY*

Handel's Water Music was probably composed and performed in parts in 1715 and 1717. The original autograph has been lost. A suite from the music was published by John Walsh in 1720, and another version, differently arranged, in 1740. The full suite of 20 movements was published in the Samuel Arnold edition (1785-1797), and appeared in the complete works as edited by Chrysander.

Sir Hamilton Harty, arranging a suite of six movements in 1918, and then performing it at the Hallé Concerts, has scored it for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings (published in 1922). The Suite was introduced at these concerts December 22, 1949, and repeated April 17, 1953. Suites from the Water Music, derived from Chrysander, have been performed by this Orchestra December 11, 1885, October 21, 1887, December 21, 1900, and March 18, 1927.

IN Handel's time, parties on the Thames were a favorite recreation of Londoners in the summer season. R. A. Streatfeild has described the custom in his *Life of Handel* (1909): "The River Thames was then, far more than now, one of the main highways of London. It was still Spenser's 'silver Thames,' and on a summer's day it must have presented a picture of life and gaiety very different from its present melancholy and deserted aspect. It was peopled by an immense fleet of boats devoted solely to passenger traffic, which were signalled by passing wayfarers from numerous piers between Blackfriars and Putney, just as one now signals a hansom or taxicab. Besides the humble boats that plied for hire, there were plenty of private barges fitted up with no little luxury and manned by liveried servants. The manners and customs of the boatmen were peculiar, and their wit-combats, carried on in the rich and expressive vernacular of Billingsgate, were already proverbial . . . George I liked the River. When the Court was at Whitehall water parties to Richmond or Hampton Court were of frequent occurrence, and as often as not the royal barge was accompanied by an attendant boat laden with musicians."

Handel, serving as *Kapellmeister* to Georg Ludwig, Elector of Hanover, obtained leave of absence to visit England in 1712. He not only overstayed his leave, but came under the open patronage of the reigning Queen Anne, between whom and Georg there was no love lost. Handel, while thus still bound to the House of Hanover, composed his *Ode to Queen Anne*, and his *Te Deum* and *Jubilate* for the hated Peace of Utrecht. When the Queen died in 1714, Georg was crowned George I of England and Handel's position became suddenly pre-

* Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941.

carious. He was pointedly ignored by the new monarch and so deprived of his principal opportunities for social recognition and consequent income. But the continuing ostracism of the illustrious Handel would have been likewise a true deprivation to George himself, for he had brought with him from Germany a passion for music which was more enduring than his dislike of a dead queen. It was obviously a question of a propitious moment, and Handel had friends ready to do their tactful part when that moment should come. There are three legends circumstantially related at the time, each claiming the achievement of this act of grace. The Water Music is connected with two of them.

One of Handel's true friends was Francesco Geminiani, violinist and composer for the violin, two years younger than himself. Geminiani, so the story goes, was asked to play one of his concertos at Court, and replying, admitted a rubato in his style so incorrigible that no one could be trusted to accompany him and not be thrown off but Handel himself. Handel was accordingly asked, and accordingly reinstated.

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CONCERTO FOR VIOLA AND ORCHESTRA

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

This Concerto, recently completed, was composed for the Boston Symphony Orchestra and is dedicated to Joseph de Pasquale. The instrumentation follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, triangle, snare drum, bass drum, cymbals, harp, and strings.

Mr. Piston has kindly written for this program his observations on the viola under the heading:

"VIOLA AND ORCHESTRA"

MUSICAL instruments in evolution reflect the ever changing tastes and preferences of players, composers, and listeners. During one's lifetime nearly all instruments show remarkable modifications in tone color, range, dexterity, dynamic power, and other details of technique and expression. These variations are brought about not only by mechanical alterations and improvements, but also by differences in the ideal of sound sought by the performer. The same instrument may sound different when played by a different person.

At the present time the violin and the 'cello appear to be in a fairly stable evolutionary state, whereas the viola seems reluctant to settle down to a well-defined standard measurement. Large and small violas may be observed in the same orchestra, and it is evident to the ear that

the concept of a characteristic viola tone admits a wider variation than is the case with violin or 'cello tone.

The viola should not be thought of as a "tenor violin" or a higher pitched 'cello. It is a distinct and individual member of our modern family of stringed instruments, its beautifully peculiar sound being largely the result of physical circumstances governing its size and proportions. Were the viola as long as it ought to be for its pitch, relative to that of the violin or the 'cello, the left hand could not negotiate the fingerboard, and if it were of sufficient thickness it could not be held under the chin. As it is, very strong fingers are needed to play it, and the extended position of the left arm can be extremely tiring.

Compared with the violin, the viola has a warmer and richer tone in the low and middle registers, while its upper string is characterized by a certain sandy quality. The high notes are less shrill than those of the violin, less "hi-fi," although they are no less rich in upper partials. The viola has greater tone weight, but it cannot penetrate or soar, unless permitted to do so by carefully adjusted accompanying parts. The ranges of the two instruments are just about equal in extent, the viola being of course pitched a fifth lower.

The Concerto is intended to set forth the resources of the viola in melodic expressivity and technical agility, throughout its range. It was not my intent, however, that the work should be merely a show piece, but rather that the purely musical ideas and their development in a formal design should remain predominant. The score is by no means a subservient accompaniment. The orchestra is a coöperating partner.

The two most important problems in this combination of viola solo with orchestra proved to be balance of sound and association of tone colors. These problems are not exactly peculiar to this combination, but they seemed here more pronounced and ever present. I was more than ever impressed with the necessity for the most intimate knowledge of every instrument. Likewise indispensable is the faculty of hearing mentally what one writes, and writing accurately what one hears mentally. The scoring had to be of a transparency to allow the solo voice to be heard in all registers at all times.

I venture to mention some of the instrumental combinations I found attractive and appropriate to the music: viola above oboe, then above flute; viola between oboe and horns, harp; viola high, over staccato brass; viola low, under high flute and harp; viola an octave above English horn; viola in middle register between flutes and bassoon, 'cellos; viola in figuration around oboe and bassoon octaves; viola high in fast spiccato, over harp, bass drum, cymbals, triangle; viola in canon with English horn; high viola with mirror in bass clarinet.

It is my belief that a creative artist cannot and should not resist the

urge to reach into the unknown. There are some moments in my concerto the precise effect of which I am unable to predict with certainty, because of acoustical and psychological complications. At the present writing I have not heard the work played by the orchestra, but by the time these lines are read I shall know whether or not retouching is called for. We are told the electronic millennium will do away with all these uncertainties of art, and bless us with the security of accurate and predictable rigidity. Until then, composers will continue to grope for perfection.

The Concerto was written expressly for Joseph de Pasquale, and many of its musical thoughts may be said to have been inspired and motivated by his superb viola playing. Its composition was a stimulating and absorbing experience.

WALTER PISTON.

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JOSEPH DE PASQUALE

JOSEPH DE PASQUALE was born in Philadelphia, October 14, 1919. He studied with Louis Bailly at the Curtis Institute, graduating with honors. He has also studied with Max Aranoff and William Primrose. For the duration of the war he played in the Marine Band of Washington, D. C., subsequently joining the viola section of the American Broadcasting Company Orchestra in New York. Mr. de Pasquale became first viola of the Boston Symphony Orchestra in 1947. He has been soloist in performances of Berlioz' *Harold in Italy*, Strauss' *Don Quixote*, Viola Concerto in B minor by Handel(?), and (with Ruth Posselt) Mozart's Sinfonia Concertante.

In the present performances he plays a Gaspáro da Salò instrument.

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ENTR'ACTE

IN DEFENSE OF "CORNO DI BASSETTO"

JACQUES DE MENASCE, who possesses a straight and honest musician's point of view, has been aroused by the stated opinion of W. H. Auden that George Bernard Shaw "was the best music critic that ever lived." The result is an article in the magazine *High Fidelity* for October, entitled "Sour Notes on a Basset Horn." "A statement of this kind coming from Mr. Auden," writes Mr. de Menasce, "should be taken seriously; although it is gracefully couched in terms of surmise, it is strong enough in formulation to assume the character of a pronunciamento." Whereupon Mr. de Menasce proceeds not only to take Mr. Auden seriously, but to take Mr. Shaw seriously. The result is interesting and provocative.

No doubt Shaw himself wished to be taken seriously. He had convictions on musical matters as strong as his convictions on politics or the stage, while his style of presenting them had always the palatability of wit. Surely the ability to handle language and gain a large reading public is part of being a critic worth talking about. Shaw acquired such an audience for the first time when in the nineties he became a music critic and signed himself "Corno di Bassetto." He was not laying down a musical gospel of the sort to be embalmed in textbooks. He was writing entertaining stuff out of a genuine love of music and a considerable knowledge of it, with many entertaining excursions along the way. It is a point that what he wrote sixty odd years ago now exists between covers, and is still read.

If we sift his musical conclusions from the reviews in which they are characteristically set forth and examine them with the sober judicious eye of 1957, they will not all stand up. Mr. de Menasce quotes as an example Shaw's statement that "*Carmen* is abysmally inferior to *Der Freischütz*." If a critic should proclaim *Carmen* as "superior to *Der Freischütz*" he would be promptly passed by for sitting pedantically on what is obvious. Shaw did not expect his remark to be swallowed whole. He was stressing the point, in his own way, that while the English public listened to endless *Carmens* (he betrays elsewhere an enormous respect for *Carmen*) they had been deprived for years, by managerial unenterprise, of the "freshness and charm," the "unaffected sentiment and sincerity" of Weber's opera.

When Shaw went to Bayreuth in September, 1894, he wrote of a performance of *Parsifal*: "The bass howled, the tenor bawled, the baritone sang flat, and the soprano, when she condescended to sing at all and did not merely shout her words, screamed, except in one unscreamable song of Herzeleide's death, in which she subsided into

commonplaceness." He had the effrontery to seek out Hermann Levi afterwards and express his opinion about the bass in question to the great Wagnerian conductor. Levi protested that the singer had "the best voice in Germany." Shaw responded "by offering to sing it better myself, upon which he gave me up as a lunatic." Shaw was sacrificing the performers, with his customary exaggeration, to his ideal of how Wagner, his god at the time, should be made to sound. It is easy to read between the lines that he had expected to be lifted by a moving performance of the superb "Herzeleide" scene, and that the Kundry, in spite of all Levi's skill, had muffed it. His many pages covering Wagnerian performances, and London performances in general, show the same purpose — to uphold the highest standard, and ridicule those who fell short of it. "It is one of the conditions of that high susceptibility which is my chief qualification as a critic," he wrote with his usual modesty on May 30, 1894, "that good or bad art becomes a personal matter between me and the artist. I hate performers who debase great works of art: I long for their annihilation. . . . But I am necessarily no less extreme in my admiration of artists who realize the full value of great works for me or who transfigure ordinary ones." He never hesitated to praise an artist who did justice to the music; on the other hand, artists who are now sacrosanct memories — Paderewski, Sembrich, Jean de Reszke, were hauled up for occasional shortcomings. Emma Calvé, who was the immediate cause of the above quotation, gets the following tribute, with a reservation, however, on her conception of the part of Carmen: "Calvé is such an artist, and she is also a woman whose strange personal appearance recalls Titian's wonderful Virgin of the Assumption in Venice, and who has, in addition to that beauty of aspect, a beauty of action — especially of that sort of action which is the thought or conception of the artist made visible — such as one might expect from Titian's Virgin if the picture were made alive."

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There is no point in taking Shaw's criticisms in the accepted sense of honest, considerate and fair reviews of musical performances. They were in themselves literary performances, for which the subject as often as not furnished the excuse for divagations which were mostly Shaw. There is something to be said for criticism as a literary performance. Something more is expected of a superior critic than judicious reporting of a momentary event. A judgment of music, aside from its performance, is after all nothing else than a personal opinion. When the person giving his opinion is G. B. Shaw, it will be relished the more for its Shavian flamboyance. Many a singer or pianist whom he sat before must have bitterly cursed him in their hearts; one can imagine their resentment when he singled out small flaws in order to parade his store of technical knowledge. A half a century later, when his victims are long since gone, we can read his opinions for their interest as Shaw, without too much concern for his "whipping boys" of another century. One is reminded of the epilogue to *Saint Joan*. Like the Maid, Shaw in his grave can be admired with more equanimity than when he was a live and disturbing presence. He was always ready to put an explosive under any manifestation of traditional complacency that had the smell of smugness. His victims would have considered the following later remark, quoted by Mr. de Menasce, as simply an admission of complete critical ineligibility: "I yield to no man in the ingenuity and persistence with which I seize every opportunity of puffing myself and my affairs," and "every sort of notoriety will serve my turn."

Posthumously, this remark no longer seems insufferable — it was to be expected from this particular literary wit. No one would expect to agree with all of his musical preferences — to do so we should have to be little Shaws. It is enough if he can pique in us a sense of disputation, and generate some interest in the musical issues which occupied that now long outmoded era. His reviews, speaking from the musical nineties, showed considerable penetration. He perceived the "tonal sensuousness" in Brahms, but missed the formal skill. Wagner he admired without idolatry, saving his partiality for such a figure, then neglected, as Mozart.

Mr. de Menasce, "at a loss to understand the exorbitance of Mr. Auden's claim," cites more plausible candidates for the honor of the "best music critic who ever lived." Joseph Haydn ("for his majestic judgment of Mozart"), Schumann, Berlioz, Liszt, Wagner, Debussy, Schoenberg, Stravinsky, Heine, Stendhal, Nietzsche, Fauré, Dukas, Milhaud, Sauguet, Romain Rolland, Aaron Copland, Virgil Thomson, Eduard Hanslick, Josef Marx, Paul Becker, Alfred Einstein, and Willi Schuh! "I can find no good reasons to believe that Shaw was superior as a music critic to any of these eminent and highly proficient men. I can not even bring myself to state with any degree of conviction that he was their equal." Let us venture that as a music critic "Corno di Bassetto" was the equal of no one and that no one was the equal of him. His printed opinions, however colored and personal, have at least a literary superiority. They may outlast most of what the critics mentioned above have written, on the principle that in controversy there is life.

J. N. B.

SYMPHONY FOR ORCHESTRA AND PIANO ON A FRENCH MOUNTAIN SONG, *Op. 25*

By VINCENT D'INDY

Born at Paris, March 27, 1851; died at Paris, December 2, 1931

D'Indy composed his "*Symphonie en 3 parties, pour piano et orchestre, sur un air montagnard français*" in the year 1886. The first performance was at a Lamoureux concert in Paris, March 20, 1887, when Mme. Bordes-Péne, to whom the score was dedicated, took the piano part.

The Symphony is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 2 trumpets, 2 *cornets-à-pistons*, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, harp, pianoforte and strings.

The first performance of this music in Boston was at a Boston Symphony concert of April 5, 1902, when Harold Bauer was the pianist. There were later performances February 10, 1906 (Heinrich Gebhard, pianist); January 24, 1919 (Alfred Cortot, pianist); January 11, 1924 (E. Robert Schmitz, pianist); and February 24-25, 1950 (Robert Casadesu, pianist).

THE music which d'Indy chose as the thematic basis for this symphony was a melody heard in the Cévennes mountains, between Tortous and Bouchard. Julien Tiersot includes the melody in his "*Histoire de la Chanson Populaire en France*," which was published three years after d'Indy's score was written. Tiersot wrote in this book: "The high mountains give to folk-songs that become acclimated to their altitude something of the purity of their atmosphere. It seems as though there were in these mountain songs — they are generally songs of shepherds — something fluid, ethereal, a gentleness that is not found in folk-songs of the plains. It is the same melodic essence that, in spite of diversities of form, still flavors Alpine songs, of which the Swiss *Ranz des Vaches* is a type known to everyone."

The score which d'Indy built upon this melody is surely the symphonic music which its title implies, rather than a display piece for a soloist. The pianoforte part, although too conspicuous to be merely listed among the instruments of the orchestra, is nevertheless integral in the orchestral development, and quite free from displayful passages.

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The following description of the score, written by Lawrence Gilman, was derived from information furnished to the annotator by the composer: "The three movements of d'Indy's symphony are based on the 'mountain song.' In the main part of the first movement (*Modérément animé*, 3-4), the folk-tune is metamorphosed into the lively chief theme (for the bassoon and strings). This is developed conjointly with a second theme in B major (flute, horn, and harp).

"The piano begins the second movement (*Assez modéré, mais sans lenteur*, B-flat, 3-4, 2-4), with a variant of the mountain song, which later becomes a horn fanfare above a drum-roll and a tremolo for the violas, and then is heard on a stopped horn, with suggestions of a funeral-like rhythm in the basses. A tranquillizing song of the clarinet, accompanied by the piano and chords of the wind and strings, ends the movement.

"The piano and harp, which in this score are often consorted, open the third movement (*Animé*, G major, 2-4) with still another transformation of the mountain song. Except for an episode that recalls the graver mood of the second movement, the *Finale* is immensely vigorous and high-spirited. M. d'Indy himself has said that the last movement expresses *l'allégresse de la montagne*. The work ends with a final return of the mountain song, fortissimo, for the trumpets and piano."

Philip Hale once wrote interestingly of the pastoral strain in this composer:

"D'Indy was always a lover of nature. His family came originally from Verdieu, in Ardèche, a department formerly a portion of the province Languedoc. The mountains of the Cévennes are often naked, barren, forbidding. There is much of granite and gneiss, there are many traces of comparatively recent volcanic eruptions; but the soil of the plains is rich, there are charming meadows, and the mulberry and the vine flourish profusely. D'Indy has long been in the habit of spending his vacations in this picturesque country. He has also delighted in the Tyrol, the Engadine, the Black Forest. He has listened intently to what Millet called 'the cry of the earth.' In a letter written from Vernoux in 1887, he said: 'At this moment I see the snowy summits of the Alps, the nearer mountains, the plain of the Rhone, the pine woods that I know so well, and the green, rich harvest which has not yet been gathered. It

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is a true pleasure to be here after the labors and the vexations of the winter. What they call at Paris "the artistic world" seems afar off and a trifling thing. Here is true repose, here one feels at the true source of all art.' His love of nature is seen in '*Poème des Montagnes*,' suite for pianoforte (1881); '*La Forêt Enchantée*,' symphonic ballad (1878); Fantasia for oboe and orchestra on some folk-tunes (1888); '*Tableaux de Voyage*,' pieces for pianoforte (1889); the symphonic pictures '*Jour d'été à la montagne*' (1905); and his operas '*Fervaal*' and '*L'Étranger*.'"

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NICOLE HENRIOT

NICOLE HENRIOT was born in Paris on November 23, 1925. She studied with Marguerite Long and entered the Paris Conservatory at the age of twelve, taking a first prize in a year and a half. During the war she played with the principal orchestras of Paris and Belgium. Her New York press bureau gives the information that she was active in the French resistance together with her two brothers. Since the war she has played in numerous European cities. She made her American debut January 29, 1948, then playing the first of many concerts in this country, including several appearances with this Orchestra.



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PRELUDE AND "LOVE-DEATH" FROM "TRISTAN AND ISOLDE"

By RICHARD WAGNER

Born at Leipzig on May 22, 1813; died at Venice on February 13, 1883

Wagner wrote the poem of *Tristan und Isolde* in Zürich in the summer of 1857. He began to compose the music just before the end of the year, completed the second act in Venice in March, 1859, and the third act in Lucerne in August, 1859. The first performance was at the *Hoftheater* in Munich, June 10, 1865. The first performance in America took place at the Metropolitan Opera House in New York, December 1, 1886; the first Boston performance, at the Boston Theatre, April 1, 1895.

The Prelude was performed in concert shortly before the opera itself: at Prague, March 12, 1859, Bülow conducting, and in Leipzig, June 1, 1859. Wagner himself conducted the Prelude and "*Liebestod*" several times in concert, having arranged the latter for performance without voice.

The score requires 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 2 trombones and tuba, harp, and strings.

WAGNER'S subjects usually lay long in his mind before he was ready to work out his text. And he usually visualized the opera in hand as a simpler and more expeditious task than it turned out to be. He first thought of *Siegfried* as "light-hearted" and popular, as suitable for the small theater in Weimar, for which its successor, *Die Götterdämmerung*, was plainly impossible. But *Siegfried* as it developed grew into a very considerable part of a very formidable scheme, quite beyond the scope of any theater then existing. When *Siegfried* was something more than half completed, its creator turned to *Tristan und Isolde* for a piece marketable, assimilable, and performable. It is true that *Tristan* was composed in less than two years. But the fateful tale of the lovers carried their creator far beyond his expressed musical intentions. *Tristan und Isolde* waited six years for performance. During two of them Wagner was still an exile and barred from the personal supervision which would have been indispensable for any production. After a partial pardon he negotiated with Carlsbad, without result, and made protracted and intensive efforts to prepare a production at the Vienna Opera, which collapsed for want of a tenor who could meet the exactions of the third act. When Wagner heard Ludwig Schnorr von Carolsfeld that problem was solved and the opera accordingly produced in Munich six years after its completion.

• •

The Prelude which, rather than the finale, the composer called "*Liebestod*,"* is built with great cumulative skill in a long crescendo which has its emotional counterpart in the growing intensity of passion,

* The finale, now known as the "Love-Death," was named by Wagner "*Transfiguration*" ("*Verklärung*").

and the dark sense of tragedy in which it is cast. The sighing phrase given by the 'cellos in the opening bars has been called "Love's Longing" and the ascending chromatic phrase for the oboes which is linked to it, "Desire." The fervent second motive for the 'cellos is known as "The Love Glance," in that it is to occupy the center of attention in the moment of suspense when the pair, having taken the love potion, stand and gaze into each other's eyes. Seven distinct motives may be found in the Prelude, all of them connected with this moment of the first realization of their passion by Tristan and Isolde, towards the close of the first act. In the Prelude they are not perceived separately, but as a continuous part of the voluptuous line of melody, so subtle and integrated is their unfolding. The apex of tension comes in the motive of "Deliverance by Death," its accents thrown into relief by ascending scales from the strings. And then there is the gradual decrescendo, the subsidence to the tender motive of longing. "One thing only remains," to quote Wagner's own explanation — "longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance." When the music has sunk upon this motive to a hushed silence, there arise the slowly mounting strains of a new crescendo, the "*Liebestod*." Wagner preferred "*Verklärung*," and never was the word used with more justification. Never has the grim finality of death been more finely surmounted than in the soaring phrases of Isolde, for whom, with the death of her lover, the material world has crumbled. Her last words are "*höchste Lust!*" and the orchestra lingers finally upon the motive of "Desire." Wagner concludes: "Shall we call it death? Or is it the hidden wonder world, from out of which an ivy and vine, entwined with each other, grew upon Tristan's and Isolde's grave, as the legend tells us?"

Wagner's allusion to the vine on the lovers' grave is explained by Ernest Newman in *The Wagner Operas*, a scholarly and absorbing study of the composer's legendary sources. In recounting the story of "*Tristan et Iseut*" by Joseph Bédier,* he writes:

"When Marc [King Mark] hears of the pitiful end of the lovers he sails to Brittany, has the tombs opened, and carries the two dear bodies back with him to Tintagel. There he buries them, Tristan on this side of the chapel, Iseut on that. But when night fell there sprang from the grave of Tristan a briar that flung its branches across the roof of the chapel and sank them into the tomb of Iseut. Three times the men of the country cut it down, and three times it grew afresh; then Marc forbade that a hand should ever be laid on it again. . . .

* Bédier's poem is the basis for Frank Martin's Oratorio, *Le Vin herbé*.

“The final testimony of the Middle Ages to its belief in the essential innocence of Tristan and Isolde is the ending of the story, with that exquisite symbolic figure of a tree springing from the grave of each of them and twining its branches with those of the other. This, as Wolfgang Golther points out, was the poetic mediæval way of indicating that physical love had been purified into the spiritual by death. The ‘flower-symbol,’ he says, ‘in the sense it carries in the legend, means that before God’s throne Tristan and Isolde are absolved of all guilt. . . . An earnest, pessimistic spirit breathes through the story from first to last; whoever turns away from it on moral grounds has simply misconceived its profoundest being and its true worth, which consist in this — that behind all the glitter of the incidents there lies a conception of the utmost gravity. . . . Not every one of the poets was conscious of it, of course; but the really great masters, and Gottfried most of all, has at least an intuition of it.’

“Wagner penetrated as no other modern poet or dramatist has done to this spiritual core of the saga, and thanks largely to the unique expressive power of music he has been able to raise the lovers from the plane of the individual to the higher sphere of the symbolic. His poem is not a mere re-telling of the ancient story of Tristan and Isolde but in several respects a radical re-creation of it.”

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